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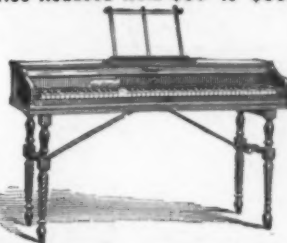
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FRANKLINSTRASSE 20,

November 20, 1902.



HE critical opinions about Puccini's "La Tosca," which was given first here in German translation last month, are settled long ago. It therefore suffices to state that the composer's extraordinary talent was duly recognized here as elsewhere. Puccini's dramatic powers, his remarkable musical characterization, his lyric and technical achievements raise his work above the level of many of his contemporaries' scenic productions. Nevertheless it "left many in the audience cold," including your correspondent.

The reason is that the libretto, despite its three famous authors (Sardou, Illica, Giacosa), is so unconvincing (one should say old fashioned too) in design that it almost effaces the effect of the fine musical expression. There is too much rascality, as my neighbor had it, and too little soul and true sentiment to appeal to human feelings otherwise than in a quasi negative fashion. Needless to say the performance under von Schuch's baton was glorious. Frau Abendroth in the title part revealed unexpected histrionic powers. Scheidemantel, Scarpa, made the most of the devilish role he had to impersonate. Burrian as Mario did very well. Very original is the entr'act music preceding the third act, which opens on a view of Rome, the introduction accompanying a change from darkness to dawn, throwing the "seven hills" of the Eternal City into refulgent light. It is a superb motive for musical treatment and a delightful composition. The composer who was present witnessed a complete success, though only a momentary one, for the opera does not draw here, as in London for instance.

The concert flood set in vehemently last week. There was a Trio Abend (the Millanollo-Bräuer-Fritsche ladies' union), a Petri Quartet, devoted to Beethoven, and a Clothilde Kleeberg recital. The noted pianist played better than ever, and is steadily growing, as far as virility and broader conception are concerned. That she interpreted the Schumann F sharp Novelette was specially appreciated. Her Weber, Chopin and new French selections were admirably rendered.

Emil Kronke's first novelty composition evening did not, for various reasons, fulfill expectations. First, Magda von Dulong, who in company with her husband was down for duet singing, was ill and could not appear; then Monsieur Dulong, though he did his best to replace his wife, is no drawing card. How highly Herr Kronke's endeavor to introduce new music has been appreciated here, my readers know from previous reports. This time, however, he was not very successful with the choice of his program, which lacked contrasts and a musical climax. The various numbers were all too similar in character to hold the attention. Sinding ("Dance Ancienne"); Grünfeld, op. 49, Liapounow (Concert Etude, op. 11), Rubinstein ("Souvenir de Dresde"), Schütt, Balakirew and Nicodé were his selections. Of them Nicodé with his temperamental "Italian Dance" and Polonaise, op. 5, carried off the palm. The concertgiver further, in conjunction with Herr Bachmann, performed Saint-Saëns and Thalberg (the latter is no more new) for two pianos, this reminding me of a witty critic, who once on a similar occasion exclaimed: "What is worse than one piano?" Answer: "Two pianos." And he was right; one piano alone sounds better than two at a time. Apart from this, both Herr Kronke and Bachmann are brilliant players who were heartily applauded. Kronke's next program includes chamber music from Arensky, Heubner and Klengel.

Herrmann Scholtz on November 1 assisted at Fräulein Valerie Walden's recital; the esteemed virtuoso, whose intelligence, pure technic and poetry of conception outshine all Dresden's other pianists, took his audience by storm,

Herr Scholtz, in conjunction with Arno Hilf, of Leipzig, performed the "Kreutzer Sonata" in ideal fashion, as well as soli from Chopin and himself. Herr Hilf's rendition of Bach's Air and Paganini's "Nel cor più" could not make us forget Burmester's model interpretation of these war horses. Fräulein Walden recited poems from Meyer, Keller and Wolters, as well as some fine melodramatic dictions (words from Garve, G. Hauptmann, &c.), to music by Clemens Braun, a very "musical musician," of Dresden, who played the organ and the piano part of his own compositions. Fräulein Walden spoke the poems with much expression. The timbre of her voice goes well with the sound of the instruments.

On October 26 we celebrated the memorial concert ("Gedenkfeier") for Alois Schmitt, of whose sudden death I wrote in my last. The program, made up and performed by the orchestra of the Mozart Society, comprised works from Mozart and the deceased musician, such as his last opus, "In Memoriam," and his other swan song, "Requiescat in Pace," also the impressive "Elegy," mentioned before when produced here first, two years ago. The whole concert was deeply moving, all the more because it was held in the very hall where the beloved musician had breathed his last.

The first soirée of the Chamber Music Union—Lewinger, von Liliencron, Warwas, Rokohl—was among the most enjoyable concerts this fall. Mozart's F major Quartet, opening the program, experienced a model interpretation. New to your correspondent was a cleverly written string quartet from Albert Fuchs, whose melodic invention and fine workmanship appeared to best advantage in the second movement. Brahms A major Quartet, op. 26, introduced an exquisite pianist, new to Dresden, Mrs. Skene Gipser—a former pupil of Leschetizky—whose wonderful reading of the piano part called for sincere admiration. Her marvelous touch, power, feeling, temperament and her grandeur of conception revealed the thorough musician and virtuoso. The Brahms Quartet, brought out in such a glorious way, testified to the great reputation of the artists, with Concertmaster Lewinger and Baron von Liliencron ('cellist), as first rate soloists at their head.

Lula Mysz Gmeiner's Lieder Abend—another first class recital—occurred next. Frau Gmeiner is one of those having received the call from above, and she sings out of the abundance of her heart. She impressed one and all of us invariably.

Ejnar Forchhammer, Dresden's former Tristan, now of Frankfurt, also gave a song recital. The experiment proved interesting though not laudable, for Herr Forchhammer's field is not the song but the opera. Caring little for tradition, school, technic or form, he sings lieder according to his own liking. He succeeds in only some, and is happy when he can develop the full power of his fortissimo. He shook the house with Schubert's "Tartarus" and "Kronos." The singer's achievements as an interpreter of songs are meanwhile only moderate, and he belongs upon the stage. His intelligence and temperament took the audience along immediately. They covered a lot of absurdities of execution.

A. Sieberg's new valse, "Frühlingsnacht," had a successful first hearing by the Trenkler Band. Prevented from attending, a friend writes me that "the character of the piece is not that of a Strauss valse, but an animated fairy dance, reaching its climax toward the middle in the pizzicato part. The American composer certainly cannot complain of want of success." His "Silver Wedding March" will soon appear in an arrangement for military band.

Merrick B. Hildebrandt in his matinee (November 8) played Reinhold Becker's new Violin Concerto, op. 100, a remarkable opus, introduced first by Joh. Lauterbach, later by Hans Neumann, when it was most favorably criticised by the entire press. Displaying the light of the composer's supreme intelligence, it is a fervid, highly colored composition, into the interpretation of which Mr. Hildebrandt threw his soul. He played it with great verve and inspiration. Herr Pretzsch accompanied admirably. Further selections were songs from Pretzsch (sung by his wife) and from Becker, among them "Wanderer's Nachtlied" (new), a grand tone painting, serene and broad in design, breathing the spirit of Goethe's wonderful poem. Becker's last songs are characterized by a supreme control of the material and a breadth of style that make them imposing, holding the audience under their powerful influence. Many celebrities were seen among

the listeners: Natalie Haenisch, Lauterbach, Scholtz, Becker, Ernst Stahl and others.

Lilli Lehmann's song recital was crowded to the utmost. She introduced two lieder of quite a peculiar charm from Mahler, and one "Serbisches Lied" of Bungert's, an impressive, original composition, breathing the flavor of the soil (folklore Stimmung). It had to be repeated.

Bungert has settled here. A festival dinner in his honor was given by the Journalists' Club on the Belvedere.

Emil Sauer recently made a short stay here. Some of his songs were sung in the Ressource Society by Elise de Nys (Kutscherra). Young Teresita Carreño-Tagliapietro played the piano on the occasion.

Miss Applegate appeared as Carmen in the Court Opera House. She was called upon to act as a substitute for Chavanne at only a few hours' notice. She was very cordially received.

Ludwig Wüllner in his song recital gave a beautiful interpretation of Schubert's "Winterreise." He drew an enormous audience.

Reisenauer in his piano recital displayed all the qualities for which he is noted, viz., an unrivaled pianissimo, poesy, fantasy, and also some rather peculiar tempi (see, for instance, Part II of Schumann's op. 17, and Mendelssohn's "Spring Song," in which Sauer excels), which make his "Vortrag" sound affected at times. Otherwise, he was much applauded and will give another concert before long.

A. INGMAN.

SECOND LAMOND RECITAL.

A VERY enthusiastic audience applauded Frederic Lamond's playing on Tuesday afternoon of last week, at Mendelssohn Hall.

The Scotch pianist had previously presented himself as a masterful interpreter of Beethoven, and in his latest program he proved his right to be ranked with our leading virtuosos—using this word in its accepted modern sense.

Here is the scheme of Lamond's recital:

Variations and Fugue on a Theme of Handel, op. 24.....	Brahms
Sonata, op. 81.....	Beethoven
Erlkönig.....	Schubert-Liszt
Nocturne, C minor, op. 4.....	Chopin
Valse, G flat major.....	Chopin
Marche Militaire.....	Schubert-Tausig
Fantaisie, op. 17.....	Schumann
Soirée de Vienne.....	Schubert-Liszt
Barcarolle.....	Rubinstein
Tarantelle (Le Muette de Portici).....	Liszt

It will be seen that this list constitutes a severe test for the player. Grouping the numbers by Beethoven, Brahms, and Schumann as "classical," in the Schubert-Liszt "Erlkönig," Schubert-Tausig "Marche Militaire," and Liszt "Tarantelle" we have a formidable array of pieces to tax the muscles and the virtuosity. In all, Lamond displayed the same fine musicianship, the same solid technical attainments, and the same interpretative skill that so markedly distinguished his playing at the first recital. In addition, he revealed a wealth of gentler tonal effects and a thorough knowledge of effective Chopin playing. This last has come to be regarded as a separate art on the piano.

The Brahms number inevitably fails under the hands of anyone except a pianist of large calibre. Lamond brought out with great clearness every change of harmony, rhythm, and melody, yet there was in his playing nothing obvious, nothing perfunctory. The big fugue was taken at a good pace, and carried out to a triumphant and impressive climax. As a Beethoven reader, Lamond's status has been firmly fixed. It need only be added that the expressive "program" Sonata was delivered in the happiest style. The "Erlkönig," in Liszt's eloquent arrangement, was told with realism and impetuosity. The voices were readily recognizable, and particularly the concluding strophes were declaimed with convincing force. The Chopin numbers met with such recognition that Lamond was compelled to use some tact in order to escape repetitions. The Schumann "Fantaisie" had the true romantic ring. The pianist laid stress on the direction, "durchaus leidenschaftlich vorzutragen," and he handled the large themes and the broad, massed effects in grandiose manner. The second movement was titanic in conception and execution.

The shorter numbers of the last group were delightful, and in the Liszt transcription Lamond broke a technical lance with the best of our piano acrobats. Nothing seemed too difficult for him, and he fairly flew through the impediments that have placed this piece without the reach of most players and served to keep it from the average recital program. Frederic Lamond can sincerely be called a great pianist in all that the term implies.

MUSIC IN THE PHILIPPINES.

BY MINNA IRVING.



GOVERNOR TAFT has recommended that a conservatory of music be founded in the Philippines for the purpose of cultivating the musical talent of the natives. He believes there are embryo Verdis and Mascagnis—perhaps a mute, inglorious Wagner—among the Tagalos and Filipinos, and that only a little encouragement and a thorough education in harmony are needed to develop them.

A series of symphony concerts were recently given in Manila by the Rizal Orchestra, under the governor's patronage, the proceeds going to the fund for establishing the school of music, plans for which are already under way. But a practical musician familiar with Filipino music is sure to be sceptical about the success of the experiment. While the islanders have considerable musical taste and feeling, it is of the same kind as that possessed by the American negro. They are capable of pleasing impromptu melody, but not of sustained harmony. Their waltzes—and waltzes form the bulk of their music—are scrappy, their marches crude, their songs lack expression. All their compositions show an odd mixture of style, an olla podrida of German and Spanish, and, since American occupancy, a strong flavor of ragtime. The true Filipino mingles three races in his veins, white, yellow and black—Spanish, Chinese and negro—and his music is mongrel, like himself.

It is exceedingly difficult to find any of the native music in printed form. The only music publisher I know of in Manila is De Y. Oppel, 37 Escolta, and his output consists mostly of old Spanish and German dances, with an occasional new piece by a native composer. Of course there are many shops where sheet music is sold, but alas! it is all foreign, with a generous sprinkling of American coon songs, everything American being just now in high favor in the Philippines. The scarcity of native sheet music is due to the fact that Filipino musicians, like Hungarian gypsies, play only by ear. We are all familiar with the Hungarian performer's method of acquiring a repertory. Desiring to learn a new tune, he goes to a teacher and has him play it over and over until it is firmly fixed in his memory. But the brown virtuoso of Rizal or Guam has a more haphazard way. His music is handed down to him from generation to generation as folk lore tales are in other lands. Few Filipino musicians can even read music; this is why it is so hard to find published copies of any of the dreamy waltzes to which the olive skinned señoritas time their little slippered feet, or the marches heard on gala days.

The favorite instrument seems to be the harp, and, despite the fact that it is one of the most difficult to play on, some very skillful harpists are found among the convent bred women. Passing the gardens of the rich on moonlight nights, the daughter of the house may be seen seated in a bower of luxuriant shrubbery drawing pathetic chords from an old harp from which time has worn the gilding but stolen none of the sweetness. Soon the dark eyed Romeos of the neighborhood join her, some with

mandolins, some with guitars, some with marvelous voices that have the melancholy softness of the Southern ducky's, and the mellow resonance of strings in perfect tune, and the stranger at the gates is treated to an impromptu but delightful concert, often lasting far into the night.

The violin is not popular, and is rarely heard. Among men the piano is most in favor, next the mandolin and then the guitar. All the pianos are chronically out of tune and sound like a row of tin cans struck with a tack hammer. The Filipino gets good results from the strings when playing alone, but give him brasses and he would drive a bandmaster frantic. He is a fair soloist, but does not fit in an orchestra. At all the regular services in the cathedrals, a flute, triangle, tambourine and curious bamboo whistle supplement the music of the organ and the male and female choirs, which sing alternately but never together. A band stationed near the door plays the congregation out of church with a lively waltz or the latest popular song.

Last summer the air most in vogue not only in Manila, but in all the provinces was "Bu lac lac nang San Pagita" ("The Flowers of Saint Pagita"). It became a great favorite with the American soldiers, who were not always able to master the native tongue, so substituted new and surprising English couplets to the gay little tune. Sometimes the result was very funny. The men in barracks at Tanay went about humming "The Dengue Fever of Saint Pagita," after the terrible break bone fever (native name, dengue) had laid all the villagers and not a few Americans by the heels. Quite as ludicrous was an incident of the cholera epidemic when Ambrosio Aura, a native policeman, fell a victim to the plague and was buried with much pomp, a full band of Filipino musicians preceding the bier to the strains of "After the Ball," rendered with great vigor and enjoyment.

The best piece of native music is the national hymn, the "Marcha Filipina," which is the slogan of the insurgent army, and the singing, playing, or whistling of which has been forbidden by the United States authorities as inciting to insurrection. I had great trouble to secure a copy, all copies supposedly having been destroyed in compliance with American orders. After long search a single tattered copy was found in the possession of one of the many secret societies which abound in Manila, and was secured—for a consideration.

"La Bella Americana," a waltz by Pedro Castaneda, is a fair sample of the music being written there since the American invasion. It smacks of our popular tunes, and bears on the cover a flamboyant picture of what poor Pedro supposes to be an American girl—an absurd damsel in long earrings like a Spanish gypsy, and resembling the "Pacific Beauty," which used to hang beside her simpering sister, the "Atlantic Beauty," in country parlors a half century ago. "La Bella Filipina," a dance, "Tu y yo," a waltz by Senorita Isadora Villanueva, the Manila Waltzes now in the second edition) "Por la Bandera," the "Apollo Waltz" (dedicated to the lyrical and dramatic society of Spain), "Pena Plata," a march, and "El Desengano de mi Amor" constitute almost the entire musical library one can gather in the Philippines. The last named—or "Love Waltz" as it is popularly called—is the best of the lot. It contains a beautiful recurring movement suggesting all the delicious languor of a tropic night, and in the hands

of a more capable composer might have been shaped to something as immortal as the "Blue Danube." The alluring notes get into your head and your feet like wine, and into your heart like the intoxication of first love, and played with harps and mandolins in the glorious southern moonlight it turns the blood to fire and the brain to water.

When the cholera was at its height last June bands of religiously inclined young women traversed the islands, singing strange and mournful chants by night. A fringe of children accompanied the strange procession, and a bodyguard of young men followed, courting not the saints, but the fair devotees. Each young woman carried a lighted candle, and the cavalcade, which might have stepped out of the pages of "Don Quixote," was led by a very old man with a French horn. Wherever a house was found with the dreaded sign of the scourge upon it there the weird little army halted and struck up their solemn chant, half supplication, half dirge, continuing it until weary or until the sufferer was dead—which was often not long, as with true Asiatic cholera death occurs in a few hours after the attack.

When the first American band arrived in Manila their instruments were many of them entirely new to the native musicians, who would do any favor in their power for el Americanos, if, as a reward, they were permitted to try the clarinets, the oboes, or, best of all, the big shining trombones.

So far as musical composition goes the Filipino is imitative, but not originaive. He is also deficient in a sense of harmony and style, and will unhesitatingly graft a bit of thoroughly German melody on a Spanish waltz. He is daring because he is ignorant. The music of the islands has been for centuries largely under the control of the priests, many of whom are pitifully untaught.

When a Filipino writes music he does not try to form the tune in his own brain, but takes a model, from which he does not scruple to borrow whole bars. Thus I have seen entire passages from one of Waldteufel's waltzes inserted in a piece of native music. The influence of the older European operas is marked. I saw an elaborate fantasia for the piano in manuscript, the work of a young lad of twenty, Eugenio by name, which outdid the "Barber of Seville" in marvelous runs and trills. Even the supple fingers of Paderewski might become bewildered in that tangled maze of hurrying notes. An ordinary pianist would retire baffled before such soaring octaves. The ambitious composer had taken certain parts of the tuneful old opera for patterns, but had embellished them with point lace and tinkling fringes of his own. The result was the most astonishing piece of music ever committed to paper.

Y. M. C. A. Concert.

At the Harlem Branch of the Young Men's Christian Association on West 125th street last Friday evening the monthly concert was given by the Albertus Shelley Orchestra. The program included numbers by Schubert, Verdi, Suppe, Rossini and Thomas. A string quartet, consisting of August Wilkoe, J. W. Kral, C. R. Ballner and John Meduna, played two movements of a Mozart quartet. Mr. Shelley, as violin soloist, performed "Morceau de Salon," by Vieuxtemps. The young men in the audience greatly enjoyed the refined and musical evening planned for them.

Debut of a French Singer.

At Carnegie Lyceum Tuesday night Monsieur Gaspard, a gifted Parisien baritone, pupil of Lassalle and other masters of the conservatoire, made his American debut in selections from "La Jolie Fille de Perth," "Hérodias" and "Hamlet," in duets from "Mireille" and "Le Pré-aux-Clercs." Monsieur Gaspard was assisted by Mlle. Barbe, soprano, and Monsieur Kefer, cellist.

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WORCESTER MUSIC NOTES.

WORCESTER, Mass., November 30, 1902.

AMONG musical people of Worcester the past six weeks have been a sort of Wagner season. Miss Neuhaus, of Boston, gave a series of Wagner parlor musicales; Mrs. Rhodes, of Chicago, gave a lecture on Wagner compositions, and the Friday Morning Club is also studying Wagner, taking for its subject at the first meeting "Das Rheingold," which is to be followed by "Die Walküre," and so on every fortnight, Wednesday mornings, through the "Ring of the Nibelungen."

Mr. Lang's "Parsifal," which is to be given in Boston January 6, will be a grand event, and will absorb during afternoon and evening all fortunate enough to be included. A few Worcester people are to enjoy this unusual event, and many functions in Boston have been given up to witness this rare scene.

The Music Students' Club met Monday evening in the Day Building. Mr. Keith read a paper on "The Religious Views of Mozart." Miss Brooks spoke on "Mozart As a Composer of Opera," and Mr. Mayhew read a paper on "Analysis of Mozart's Works." Mrs. Bassett and Miss Dickinson played a piano duet, and a piano solo was rendered by Miss Mayhew.

The Wednesday Club of All Saints Church met with Mrs. E. J. Somers the evening of November 19. The regular business meeting was followed by a musicale. Those who helped to entertain were Miss Pratt, Miss Barker, Mrs. Brand and Miss Brand.

The annual visit of John Philip Sousa and his band arouses if possible more than the usual interest here, for it is well known that Mr. Sousa starts December 24 for his long projected trip around the world. The soprano with this band is Miss Estelle Lieblich, who made her American debut in Worcester at last year's festival. The Sousa date here is December 6.

Mrs. Elia Jocelyn Horne, contralto, of New York, sang at Piedmont Church Sunday, November 16. In the morning "Come Unto Me," by Cowen, and "My Redeemer and My Lord," by Buck, were sung, and at the evening service "Hosanna," by Grenier, and "Be Thou With Me," by Giebel.

The Worcester Board of Trade Glee Club sang at the banquet of the Home Market Club at Mechanics Hall, Boston, November 25. The Salem Cadet Band will play during the banquet and furnish accompaniment for some of the Glee Club numbers.

The Plymouth Church Quartet, of Worcester, gave a concert in the Elm Street Congregational Church, Southbridge, Friday evening. The quartet comprises Miss Hyde, of Southbridge, soprano; Miss Smith, of Fitchburg, contralto; Mr. Bogata, of Newton, tenor; Mr. Snyder, bass. Mr. Colburn, organist of the church, was the accompanist.

An attractive vesper service was given at All Souls Church, Sunday, November 9. The selections given were "The Desert Shall Rejoice," Whiting; "Come Unto Him,"

Morrison; "Crossing the Bar," Carl Busch, and "Send Out Thy Light," Parker.

Wm. A. Howland, formerly of Worcester, gave a recital at Alma, Mich., recently, completing a short tour through the Middle West. Mr. Howland's department at the University School of Music, Ann Arbor, has more than doubled since he took charge of it, necessitating three assistants in voice instruction.

Yomer La Fleur, a new pianist in Worcester, made his debut in a concert, Monday evening, November 17. Mr. La Fleur was assisted by local talent.

Gaul's "Holy City" will be given at Plymouth Church Sunday evening with a chorus of thirty-five voices.

The Sixty-ninth Regiment Band gave a concert in Mechanics Hall Sunday evening for the benefit of St. Vincent's Hospital.

The cantata, "Little Red Riding Hood," was given at Piedmont Church recently.

Mrs. Benj. F. Kingsley is planning a Thanksgiving concert, to take place at Webster Square Church Tuesday evening.

The sale for Creators' Band Concerts in Mechanics Hall, November 24 and 25, opened briskly.

There was a large audience in Association Hall at the concert given by the Bertonia Orchestra, an organization composed entirely of women. The members are well trained and with experience and careful study will accomplish much.

Miss Anna Lohbiller sang at Piedmont Church Sunday, November 23. Having made a very favorable impression on her earlier appearance in June, the committee was anxious for a second engagement.

MISS HOEGSBRO'S PUPILS.

MABEL BESTHOFF, a seven year old pupil of Miss Inga Hoegsbro, gave a recital at Miss Hoegsbro's studio in Carnegie Hall last Wednesday afternoon. The little girl has only studied since last spring, but she plays like a veteran. That she has great natural talent is obvious, but much credit is due her teacher for developing this talent properly. She gave the following program:

In the Swing.....Streabhog
Mignonette.....Thorne
Petit Morceau.....Schumann
Distant Bells.....Streabhog
Barcarolle d'Oberon.....Weber
Waltz in G, op. 1.....Mabel Besthoff

Deborah Prokesch, ten years of age, another pupil of Miss Hoegsbro's, played Grieg's "Elfenfant," Schumann's "Knight Ruprecht" and a tarantelle by Ludovic. Mrs. Schliktkrull played Chopin's Impromptu in F sharp and Miss Hoegsbro played a gavotte in B minor, by Bach.

Miss Hoegsbro gave this work the virile interpretation which it demands, and played with unerring accuracy.

After the recital refreshments were served to those present, among whom were Mrs. Henry Marquand, Mrs. Felix Adler, Mrs. Jacob A. Riis, Mrs. F. Whitridge, Mrs. F. Markoe, Mrs. Robert Hall McCormick, Mrs. Harold Godwin, Mrs. Stella Hadden Alexander, Mrs. George Riggs, Mrs. Walter Hoffmann, Mrs. Martin Gay, Miss S. Markoe and Mrs. Robert Bacon.

NOTES FROM DETROIT.

DETROIT, November 29, 1902.

WHAT may truly be considered the most artistic piano recital that Detroiters have had an opportunity to hear for a long time was given by that wonderful pianist, Raoul Pugno, at the Church of Our Father, a few evenings ago. The audience was disappointingly small, considering that we have in our city several conservatories which are boasting of faculties of from thirty to forty teachers and pupils by the hundreds. The program given by Pugno was sufficient to give the famous pianist an opportunity to display his complete mastery. His charming "Serenade à la Lune" had to be repeated. The success of Pugno was unbounded.

The first concert of the season given by the faculty of the Michigan Conservatory of Music opened most auspiciously with a program on which appeared Alberto Jonás, pianist; Maurice de Vries, baritone; Henri Ern, violinist, and Mr. Corey, organist. Every number was much applauded, especially a song composed by Mr. Ern, "Meine Mutter hat's Gewoll."

At the opening concert given by the Harmonic Society, under the able direction of Prof. H. Brueckner, the chorus numbers, as well as the orchestra, who gave Weber's "Jubel" Overture, were much appreciated by the large audience. Miss Louise B. Voigt, soprano, scored a big success in the scene and aria of Weber's "Oberon."

At the concert given by the Socialer Turnverein, in Turner Hall, Sunday night, a large audience assembled. The program consisted of three numbers for male chorus, well sung under the direction of Prof. Paul Bard. Several selections for baritone and contralto sung by Miss Edith Lambert and Mr. Nuskowski, and the duet from "Il Trovatore," sung by William Wuesthoff and B. Kebele, had to be repeated. Professor Vet, accompanied by Carl Beutel, played Sarasate's "Zigeuner Dance," and met with the most enthusiastic reception. He was compelled to respond to no less than five encores, giving Schubert's "Traumerci" and his own Berceuse. The program closed with a humorous ensemble number sung by B. Kebele, L. Steiner, William Wuesthoff and F. Kebele.

Charlotte Hawthorne Greatrix will open a concert bureau through which she will supply vocal or instrumental music for all kinds of entertainments.

Mrs. Greatrix is well known in Michigan and Ohio musical circles, where her business abilities have been thoroughly proved. She holds the position of secretary of the Michigan Music Teachers' Association, as well as that of business manager of the St. Cecilia Society. Last season she had charge of the sale of seats for the Paderewski concert, which was so phenomenally successful.

C. M. VET.

MUSIC AND A LECTURE.

THE members of the Young Men's Hebrew Association in their auditorium on upper Lexington avenue enjoyed a delightful entertainment on Tuesday evening, November 25. Miss Henrietta Michelson, a talented pupil of Leopold Winkler, played brilliantly a Tarantella, by Liszt. Miss Amy Ray, contralto, sang Allisten's "Song of Thanksgiving," revealing a sympathetic voice and taste in her delivery. She was warmly applauded. William J. Falk accompanied for the singer. The Rev. Dr. Emil G. Hirsch, the lecturer of the evening, spoke on "Four Crises in Judaism."

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JEANNETTE DURNO.

IN the limited list of America's significant pianists the name of Jeannette Durno stands out with particular lustre. Born of musical parents, Miss Durno early manifested her predilection for the piano. At an age when most girls are busy with the multiplication table our pianist shone in the full glare of the footlights. She played difficult programs, and to the discriminating listener revealed much of that promise which has since ripened into mature and artistic accomplishment.

Unlike many other youthful prodigies, Miss Durno was not permitted to play too long. While yet a child she was retired to diligent and serious study, and a little later followed the inevitable trip to Europe. The supreme musical moment of the young pianist's life came when she played for Leschetizky, in Vienna. The veteran gave potent proof of his vital interest by instantly placing Miss Durno in his private class. Unhindered there by too much attention to deadly detail, the imaginative girl threw herself heart and soul into the study of interpretation, and under the fostering care of Leschetizky mastered the subtle art of transferring her personality and musical sensations to the keyboard. This process is not so simple as it sounds. Those who perform it are artists; those who do not are merely pianists. The artist employs his brain and his heart; the pianist manipulates his fingers. In the fullest sense of the word, Jeannette Durno is an artist.

Before going abroad she had played in public concertos by Beethoven, C minor; Chopin, E minor, and Schumann, A minor. These were brought under the sweep of Leschetizky's critical broom, and Miss Durno's already extensive repertory was increased by the addition of Saint-Saëns' G minor Concerto, Grieg's A minor Concerto, Schubert-Liszt's "Wanderer" fantasia, and Tchaikowsky's B flat minor Concerto. The master, usually chary about premature public appearances of his gifted charges, allowed Jeannette Durno full liberty in this direction, and personally secured for her several important engagements. On the subject of her playing at this time there was but one verdict. Critics praised and public applauded.

Returning to America, in a series of recitals and appearances with our leading orchestras Miss Durno quickly established her artistic status, and the last few seasons have made her one of the busiest as well as one of the most popular pianists now before the public. From time to time THE MUSICAL COURIER has published paragraphs confirming this activity. A complete record of Miss Durno's favorable press notices would require several closely printed pages.

Summing up the critical opinions expressed in these reviews, we find that Miss Durno is considered a technician of astonishing brilliance and finish; a player possessing extraordinary power and temperament; a student in Bach and Beethoven, a poetess in Chopin and Schumann, and an amazon in Liszt and Tchaikowsky.

Frail of figure, Jeannette Durno's strength is of the intense, nervous kind. She does not belong to the German school of beefy pianists. Her physique and her nature are Slavic in composition, like Paderewski's and Pachmann's. The delicate, refined face and the thoughtful eye denote a studious, introspective nature. The firm mouth tells of determination and artistic poise. It tells, too, an eloquent tale of a battle won, a certain position established in the face of great odds and many discour-

aging obstacles. As a type of modern young American woman, who by her own untiring energy and constant endeavor succeeds in bringing her talent to successful fruition, Jeannette Durno must be acknowledged as a worthy and shining example.

This is an inadequate attempt to sketch the career of an artist as gifted as she is modest. However, in order to understand Jeannette Durno it is necessary to hear her. Her story is best told by herself on the piano.

NATIONAL CONSERVATORY CONCERT.

THE first concert of this season by students of the National Conservatory of Music was given at Assembly Hall, 109 East Twenty-second street, Tuesday evening, November 25. Talented young persons from the piano, singing, violin and cello departments appeared in a well arranged program:

Trio, E major.....Mozart
Miss Grace Halleck and Messrs. Garagusi and Munzer.
Piano solo, Variations.....Chopin
Miss Marie Schwarze.
Aria, Jewel Song from Faust.....Gounod
Miss Florence Jacobus.
Piano solo, Concertstück.....Weber
Miss May Rapoport.
Cello solo, Morceau de Concert.....Servais
Sarah Gurovitch.
Piano solo, Caprice Espagnol.....Moszkowski
Louis Diamond.
Aria, Micaela (Carmen).....Bizet
Miss Agnes Wainright.
Violin Concerto (first movement).....Mendelssohn
Master Julius Casper.
Prayer, from Le Cid.....Massenet
Maurice Koblenzer and chorus.

Mr. Diamond, who played the Moszkowski Spanish Caprice, is a pupil of Joseffy. Miss Halleck, Miss Schwarze and Miss Rapoport are pupils of Miss Adele Margulies. The cellists, Mr. Munzer and the little Miss Gurovitch, are pupils of Leo Schulz. Mr. Garagusi and Master Casper are pupils of Leopold Lichtenberg. Miss Jacobus, who sang the "Jewel Song," from "Faust," and Mr. Koblenzer, the soloist of the closing number, are pupils of Eugene Dufrique and Irénée Bergé. Miss Wainright studied also with M. Dufrique.

All that was done by these eleven students and chorus gave evidence of thorough training and life in a musical atmosphere. Principal members of the faculty and Mrs. Thurber, the president, were present, and by their interest showed that they regarded the students' concerts seriously, and all earnest teachers should so regard any public appearance of their pupils. The young pianists played with clean, crisp technic and with individuality. The Mozart Trio, performed as the opening number, proved a joyous introductory to an enjoyable evening.

The little Miss Gurovitch, with her teacher at the piano, played beautifully and with the understanding and authority of artists twice her age. Master Casper was another who played with the skill and accuracy unusual for a boy of his age. The splendid work accomplished in the singing department by Messrs. Dufrique and Bergé was shown by the numbers of the vocalists, particularly Miss Jacobus, a young woman gifted with a fine dramatic voice and the temperament of which opera singers are made.

Friday evening, December 19, the National Conservatory of Music will give an orchestral concert in Mendelssohn Hall under the direction of Leo Schulz, the regular conductor of the conservatory orchestra. After the new year four more students' concerts will be given and the dates are January 27, February 24, March 24 and April 14.

EXCERPTS FROM OPERA.

AN interesting performance of excerpts from grand operas was given at the Carnegie Lyceum on Tuesday evening of last week. Miss Christine Gordon, a young dramatic soprano from Canada; Dr. Franklin Lawson, tenor, and Hermann Springer, baritone, residents of New York, co-operated in arranging and appearing in the entertainment. These capable artists were assisted by a chorus made up of men from the New York Apollo Club, and sopranos and contraltos from Dr. Lawson's studio. There was a small orchestra of Philharmonic men that played better than orchestras usually do under like conditions. Frederick W. Ecker was the conductor, and an excellent leader he proved himself to be. The stage management was equally satisfactory, the director being Theodor Habelmann. The program is appended:

AIDA.

Grand Opera by Verdi—Act III.

Aida.....Miss Christine Gordon
Amneris.....Miss Charlotte Rix
Radames.....Dr. Franklin Lawson
Amonasro.....Hermann Springer
Ramphis.....Morris Weishoff

TANNHAUSER.

Grand Opera by Wagner—Act III, Scene 1.

Elizabeth.....Miss Christine Gordon
Wolfram.....Hermann Springer
Chorus of Pilgrims.
Messrs. Brooke, Gaess, Beakes, Neill, Northrup, Powell, De Garmes, Selleck, Newton, Johnston, Brown, Hascy, Wright, Thomas, Quigley, Biesenthal, Knight, McKinney, Ferrer.

FAUST.

Grand Opera by Gounod—Act III.

Faust.....Dr. Franklin Lawson
Mephisto.....Hermann Springer
Marguerite.....Miss Christine Gordon
Martha.....Miss Rosalie Dresser
Siebel.....Miss Charlotte Rix

Act V.

Faust.....Dr. Franklin Lawson
Mephisto.....Hermann Springer
Marguerite.....Miss Christine Gordon

Chorus in Aida and Faust.

Misses Kloberg, Baier, Staten, Barnum, Hyatt, Messrs. Gaess, De Garmes, Wright, Knight.

Miss Gordon's presence and natural voice would indicate that a career in grand opera is open for her. As an actress there is little more for her to learn. She has temperament and the air of distinction which is inborn. No one could fail to be moved by the passion of her Aida, the submissive dignity of her Elizabeth, and the pathos of her Marguerite. While possessing a good natural voice, Miss Gordon's singing is not yet what it will be when a year or two more of study and experience have been acquired.

Dr. Lawson's singing was delightful. His is the true lyric tenor. It is not a powerful voice, but what would some powerful singers give if they could sing as sweetly and as true as Dr. Lawson does. Historically, Dr. Lawson surprised his friends by his impassioned acting in the garden and prison scenes of "Faust."

Mr. Springer is a versatile and magnetic artist, and his sympathetic baritone was good to hear. He belongs to the race of born actors and abundantly proved it by his clever impersonations of three such diverse roles as Amonasro in "Aida," Wolfram in "Tannhäuser," and Mephisto in "Faust."

Miss Charlotte Rix, a pupil of Dr. Lawson, sang acceptably as Amneris and Siebel. The work of Mr. Weishoff and Miss Dresser was worthy of mention.

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KNEISEL QUARTET CONCERT.

In this imperfect musical vale of ours there is such a thing as a performance comparatively perfect, then surely was it to be heard at Mendelssohn Hall on Tuesday evening of last week, when the inimitable Kneisel Quartet, of Boston, opened its eleventh season in New York. In the playing of this body we have a potent example of the power of constant rehearsing and of unceasing artistic endeavor. The aim of Kneisel has been to unite the brilliant solo qualities of his players into a homogeneous instrument; into a closely welded organization whose superiority would be not in its integral parts, but in its inseparable ensemble. And nobly has Kneisel succeeded in his aim. One forgets that he is a soloist of the highest rank, we overlook the individual greatness of Schroeder, the 'cellist, and it never enters our minds that Svecenski is one of the ablest viola virtuosos in the world. When these men begin to play they lose their identity and become merged in their music. That is the end and aim of all quartet playing, but few ensembles have reached this point of perfection. Joachim dominates his aggregation of players, and is ever the soloist. The Bohemian Quartet aims for brilliance of execution, and its four members try to outdo one another in quantity and quality of tone. These distinctions have more than a surface significance. Even slight differences in dynamics and methods of attack are often sufficient to spoil an effective ensemble. A 'cellist who is too assertive, a viola that vibrates too much, a second violin that produces more tone than the first, and all balance is destroyed. These are the things that cannot be found in the Kneisel Quartet, and their absence has made it perhaps the best organization of its kind in existence. The cause of American music would receive a big lift in Europe if the Kneisel Quartet could go there for a series of concerts in the Continental capitals.

Sgambati's Quartet in C sharp minor opened last week's concert. It is the Italian composer's op. 17, and a fine, ripe work it is. Sgambati holds resolutely to the shell of old forms, but into them he pours new ideas. In this C sharp minor Quartet he has written for four instruments, but he has thought of an orchestra. The material is symphonic, and much of it no other composer would have used for chamber music purposes. However, with the rare skill that is characteristic of Sgambati, he never asks of the players that which is not easily within their range. His effects are striking, but his means are simple. There is not a dull moment in the four highly colored movements of the work. The prestissimo was done with sensational virtuosity. To see the four bows perform rapid "spring" notes in perfect unison was a rare lesson in ensemble. The andante is rich in sentiment and color. The finale, allegro, is likely to be less popular than the preceding parts, because it is more serious in character, and more involved in workmanship. Sgambati could not resist the temptation of parading his musical cleverness for at least several minutes. He uses a rather commonplace theme only in order to put it through its contrapuntal paces. The exhibition was interesting, but not exhilarating.

Arensky's D minor Trio has won quick favor. It is a pleasing work, built on readily intelligible lines, and is scored with utmost brilliancy. The "Elegia" throbs with real pathos and is the gem of the piece. A rousing alle-

gro, full of Russian vehemence, makes an effective close. Arensky leans a bit on Rubinstein, and his piano passages remind one of Chopin, but withal this new Russian has aplenty of his own to say, and he says it in a very unconventional way.

Gabrilowitsch played the piano part of the Arensky trio, and it was plain to see that he felt very much at home in his compatriot's strongly national music. Gabrilowitsch showed temperament, but he always remembered that for once he was not the soloist. With refined musicianship he subordinated his part when the melody was given to his partners. In spite of this, at times the piano sounded too loud.

The lid should not have been raised, for Mendelssohn Hall is particularly susceptible to a sonorous tone on the piano.

A finished performance of Beethoven's beautiful C minor Quartet ended this memorable concert, every number of which was received with boundless enthusiasm by an audience that completely filled the hall.

MUSICALE IN HONOR OF RECTOR.

THE members of St. Michael's Protestant Episcopal Church gave a musicale and reception last week in honor of the rector, the Rev. Dr. John P. Peters, who recently returned from an extended tour abroad. The musical part of the program was contributed by William Haden, a blind pianist; Miss Helen Rosabelle Schroeder, soprano; Mrs. Julia Rudge, contralto, and the choir of St. Michael's Church. Addresses were made by Miss Harriette A. Keyser, organizer of the Church Association for the Improvement of Labor, and the honored guest of the evening, Dr. Peters. A new setting for the national anthem, "America," by Mrs. Theodore Sutro, was sung by the choir. The musical was given in the new Parish House of St. Michael's Church, on West Ninety-ninth street, between Amsterdam avenue and the Boulevard.

The reception committee included Mrs. Florence Clinton Sutro, chairman; Miss Sylvia Brown, Miss Harriette A. Keyser, Josiah C. Pumpelly and Mrs. Pumpelly, Miss Leonora Stoeppler, Theodore Sutro and Mrs. Sutro, the Rev. J. Bishop Thomas and Mrs. Thomas.

Oumiroff Recital.

BOGEA OUMIROFF, the Bohemian baritone, will sing the following songs at his recital in Mendelssohn Hall this Wednesday afternoon:

Adieu, chere Louise.....	Monsigny
Come raggio di sol.....	Caldara
Partenza.....	Beethoven
Air from Hans Heiling.....	Marschner
Erlkönig.....	Schubert
Der Mueller und der Bach.....	Schubert
Es hat die Rose.....	Franz
Nussbaum.....	Schumann
Frühlingsnacht.....	Schumann
Minnelied.....	Brahms
Nur wer die Sehnsucht kennt (Russian).....	Tschaikowsky
Le Filibustier (French).....	Georges
No More (English).....	Henschel
Hrac (Bohemian).....	Zdenko Fibich
Barcarolle (French).....	Clayton Johns
Ty ma ruzie krasna (Bohemian).....	Karel Bendl
Die Prinzessin (German).....	Grieg
Kdyz mne stara matka (Bohemian).....	Dvorak
Dejte klec jestrabu (Bohemian).....	Dvorak

Accompanist, M. Parvel Vyskocil.

MUSIC AT AUGUSTA, GA.

AUGUSTA, Ga., November 20, 1902.

THIS city was given a great musical treat in Andreas Dippel's song recital Tuesday evening. A most cultured audience was in attendance. Mr. Dippel was generous in responding to encores, and no audience has ever shown greater appreciation of a singer than this one. Paul Eisler captivated the audience with the very first number from Brahms.

Mr. Eisler has given the necessary time and study to Brahms to understand and interpret him as only a limited number of pianists do.

Three musical enthusiasts of this city are planning to give Augusta a series of the most exclusive musical attractions procurable this season.

The Dippel song recital was the first of the series. On January 13 Zelle de Lussan will appear at the Miller Walker Hall. Negotiations are pending now for Pugno and Elsa Ruegger.

The Verdery Music Club, composed of a hundred leading musical women of the city, gives a concert each month. This club enjoys the distinction of being the largest one in the Southern States. Last winter Nordica appeared under the auspices of this organization. The William Worth Bailey Concert Company also appeared here under this club's direction last season. The Verdery Club is undoubtedly doing wonderful things toward stimulating musical appreciation in Augusta.

The Southern Conservatory of Music, established in this city a few months ago, bids fair to become a permanent thing. It is under the able direction of Samuel Battle, of Jacksonville, Fla.

FIRST GABRILOWITSCH RECITAL.

DANIEL FROHMAN'S first musical afternoon this season at Daly's Theatre will be on Thursday at 3 p. m., when Mr. Gabrilowitsch gives his first piano recital. An interesting program is offered, and many of the prominent operatic and dramatic stars now in the city will be present as guests of Mr. Frohman.

The full program is as follows:
 Variations and Fugue on a Theme by Handel, op. 24.....Brahms
 Sonata, op. 31, E flat major.....Beethoven
 Pastorale.....Scriabin
 Caprice à la Scarlatti.....Paderewski
 Nocturne, B major.....Chopin
 Près de la mer (esquisse).....Arensky
 Bigarrure.....Arensky
 L'Alouette.....Glinka-Balakireff
 Humoresque.....Tchaikowsky
 Berceuse.....Liapounow
 Etude, C major.....Rubinstein

People's Symphony Concerts.

THE first of this season's series of People's Symphony Concerts at Cooper Union Hall will be given on Tuesday evening, December 9, and will offer an interesting program of orchestral numbers with Hermann Hans Wetzler as director of the orchestra. William J. Henderson will be the lecturer. The soloist for this occasion will be Mrs. Sarah Frothingham Akers. Tickets for the concerts are now on sale at Ditson's and at the office of the People's Institute in Cooper Union.



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PARIS, NOVEMBER 17, 1902.



THE effort to reach the unattainable is the constant aim of art and artists. The ideal, once materialized, is no longer the ideal, and, failing to satisfy, a still higher ideal is formed, which, when again attained, is again found insufficient. I have never learned whether it was the feeling of limitation to express one's ideal on the part of some performer on the rude instruments that were the earlier predecessors of the violin family that spurred on makers to improve the instrument until its perfection was reached in the wonderful instrument of the Cremona makers, or whether it was the constant improvements in the instrument itself that gave birth to the idea of greater possibilities in composition and execution. Did the unsatisfactory nature of the piano and its forerunners as a vehicle of expression to express the newer and broader ideas that were in the minds of composers and players cause the development in the instrument itself, or was it the improvement in the mechanical instrument itself that suggested its wider possibilities to music makers and performers? I know not. Which was cause and which effect, I cannot tell. But it can be safely said that the development of opera, or music drama, lyric drama—call it what you will—has led to so many different needs and requirements that the serious question of an entirely different construction of theatres intended for opera will have to be considered. For a long time past another lyric theatre has been talked of for Paris in addition to the two subventioned ones which already exist. An opera for the people, in which works of all nationalities should be performed, and given in a building sufficiently spacious to warrant the scale of prices being placed at a very modest tariff is suggested. Of this scheme I have already spoken and sent such reliable data as were possible. It is thought that if this project be accepted and the requisite subsidy granted it would be a good opportunity to depart from the existing ideas of theatrical architecture and construct a building more in consonance with the develop-

ment and exigencies of modern opera. On this point Charles Joly, the music critic, expresses himself in a recent article by him in *Musica*, apropos of the new Prince Regent Theatre at Munich, which he characterizes as a "theatre, almost ideal." Among many excellent principles which he formulates are the following very sensible and practical ones:

"First of all, it would be necessary to banish, and forever, the semi-circular shape of the auditorium, which is not only bad from an acoustical but from an optical point of view, as from many of the seats at the side near the stage it is impossible to view the performance. How frequently in French theatres we see that portion of the audience occupying these places standing and even leaning forward to get a glimpse of what is passing on the stage. It is intolerable. The rational auditorium is that with a steep incline and of trapezoid form, broadening as it recedes and rises from the stage up to the gallery at the back, divided into boxes. The side boxes—so called—ought, of course, to be abandoned. This arrangement is the only one that places all the spectators in front of the stage, and is the one adopted in the new Prince Regent Theatre at Munich." The orchestra, he also claims, must be invisible, in order that the exuberant gestures of the conductor and the prosaic details of the instrumentalists' execution shall be unobserved, and also that the voices shall not be drowned by the symphonists in the orchestra. He continues: "Thanks to different and succeeding frames for the stage pictures; thanks to the proscenium frame placed between the orchestra and a little larger than the real frame, diminished a little by the painted-curtain side wings; thanks also to the light which comes from the back of the stage, a curious optical effect is produced, which causes the centre of the scene to recede, while it augments the size of the persons on the stage and generally enhances the dramatic illusion."

Instrumental music only was heard at the last Lamoureux concert. The soloist was Mme. Monteux-Barrière, who played carefully and with much taste the solo part of the Symphonic Variations of César Franck for piano and orchestra. The Rhenish Symphony, of Schumann, was given a chronological performance of this composer's symphonies being one of the features of this present season's programs. Selections from C. Erlanger's "Le Juif Polonoise," which work was recently given at the Opéra Comique with Maurel, again demonstrated the serious value of this very original opera. The characteristic introduction to the third act was very warmly applauded. A march from "Les Troyens," by Berlioz, also figured on the program, and the overture to "Fidelio-Leonora, No. 3," Beethoven. The last named masterpiece was wonderfully performed. The "Forest Murmurs," from Wagner's "Siegfried," closed the performance. Coming as it did closely after the excerpts from Berlioz's "Troyens," it placed these two masters, as it were, side by side. Commenting on this the critic-composer d'Harcourt says: "It was very interesting to hear immediately after another descriptive page of music, which I think much superior and of a more sensuous refinement, 'The Murmurs of the Forest,' from 'Siegfried.' It is not to be disputed that there is a very close relationship between Berlioz and Wagner, and I believe that it is to Berlioz that one owes Wagner. But how much more clever as a musician was the latter, how much more ingenious, how much better in one word."

At the Colonne concert there was a repetition of the Choral Symphony, of Beethoven, with the same soloists as at the preceding concert. Also Fritz Kreisler gave a superb performance of Beethoven's Violin Concerto, for which he was enthusiastically applauded.

At the Opéra the performance of van Dyck still continues to be the principal feature.

Program for the week: Monday, "Don Juan"; Wednesday, "Lohengrin"; Friday, "Les Huguenots"; Saturday, "La Valkyrie."

It is supposed that the new ballet "Bacchus," music by Alphonse Duvernoy, will be ready and produced about the middle of December. Jean de Reszké has returned to Paris from Poland, and "Les Paillasses" ("I Pagliacci") is being prepared as speedily as possible. The opera of "Les Barbares," by Saint-Saëns, will be played on the same evening as the ballet of "Bacchus."

At the Opéra Comique the return of Mlle. Calvé has been the most noticeable event. She chose Santuzza ("Cavalleria") for her reappearance before the Parisian public. She met with very great success, indeed. Gounod's "Médecin malgré lui," was written one year before "Faust" was revived, and performed on the same night as Mascagni's one act opera.

Program for the week: Monday, "Carmen"; Tuesday, "Louise"; Wednesday, "Vie de Bohème"; Thursday and Saturday, "Médecin malgré lui" and "Cavalleria Rusticana"; Friday, "Pelléas et Mélisande."

In the first week of December will be given at the Nouveau Théâtre Byron's "Manfred," for which a new French adaptation has been prepared. The music composed by Schumann for this tragedy will be performed by the Lamoureux Orchestra, conducted by Chevillard. There seems just at present in Paris a Schumann fad.

At the Conservatoire this season there were twelve vacancies in the advanced classes of violin playing; there were 170 candidates for these vacancies.

I noticed the program for the Sunday's performance at the Berlin theatres a week ago. It is certainly curious. I cannot tell if it is correct, but this is the list as given me. At the Opera, "Les Huguenots" (evening), "Phédre," with Sarah Bernhardt (matinée); Royal Comedy, "La Dame aux Camélias"; Deutsches Theater, "Monna Vanna"; Westend Theater, "Manon"; Residenz Theater, "Divorçons" (matinée), "Nelly Rozier" (evening); Trianon Théâtre, "Coralie et Cie" (matinée), "La Bascull" (evening); Central-Théâtre, "Mon Oncle"; Neues Theater, "Yvette"; Schiller, "Tartuffe" and "Médecin malgré lui"; Metropoli Theatre, "M. Coullisset." That is fourteen French works played on the same day in the German capital!

The appointment of Mme. Rose Caron, the once well known opera singer, to the vacant post of professor at the Conservatoire has given rise to many and conflicting opinions. Madame Caron is the only woman professor at that institution since Viardot-Garcia. That there never were more people learning singing and fewer good singers than at present is a well known fact. The art of singing at present is almost a lost art. Whether the appointment of Rose Caron will cause a renaissance has yet to be seen. Her opponents say that whatever great talents she once possessed as a lyric tragédienne do not necessarily give her the ability and experience essential for a great teacher. Caron's experience as a student was somewhat odd. She was first accepted at the Conservatoire as a pupil, but left after a twelvemonth's stay, feeling discouraged with her prospects. Marie Sasse claims her as a pupil, but it is generally believed that it was Caron's husband, then a somewhat obscure musical director in a theatre, who divined her great possibilities and really formed her into the

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PIANIST-TEACHER

singer she afterward became. At different times, and in different countries, I have heard so much of the great results that were to be obtained by the appointment of some famous vocalist to the professor's chair, only to find after the lapse of time that things were exactly in the same condition as before. Did any really great changes take place in the number of English vocal stars when Madame Goldschmidt (Jenny Lind) was a professor at one of the colleges of music in London? Did any great tenors or baritones appear in the vocal firmament as a result of Sims Reeves and Charles Santley devoting their great talents to instruction? Where are the American prime donne, that that eccentric and gifted singer, Ilma di Murska, was expected to form when she was engaged as first professor for the Conservatory of New York? Faure, the famous baritone, deprecated the appointment of ex-singers as professors, saying that it was absurd to expect that at the end of one career they could begin to learn another, and a quite different one to boot. These ex-vocalists as a rule try to teach their pupils by imitation, which of all the bad methods of imparting vocal instruction is the worst. The great savant Fournié, in his admirable work, "Physiologie de la voix, et de la parole," has such an excellent paragraph on this point that I quote it: "If the professor has for his instruction no other resources than imitation, how will such a one, being a bass, for instance, impart the knowledge of some special difficulty to a tenor? What course will he pursue if he has to train the voices of females? He may possibly supplement his instruction by precepts. But will these precepts be correct; will they even be grasped by the pupil if they are not based on a scientific knowledge of the instrument?" Sir Morell Mackenzie, the famous throat doctor, said that in his experience the best singing teachers were those who, without having adopted the public career as vocalists, had made much deeper and more serious studies to qualify themselves as professors than singers could be expected or required to do. As he skillfully put it: "A first rate singing master is very often like the hone that sharpens the razor, but does not shave; or like the finger post which indicates the direction to take, without going there."

DE VALMOUR.

OLEY SPEAKS.

OLEY SPEAKS' season is beginning unusually well. His recent appearances in Toledo and Brooklyn were greeted by enthusiastic audiences and criticisms. He sings in Long Branch early in December, and in January is booked for a number of recitals in the West.

Aside from Mr. Speaks' success as a singer, he is becoming one of the most popular writers of ballads in the country. His last songs just completed go to the publishers next week, and his latest sacred composition, "O Jesus, Thou Art Standing," for contralto solo and quartet, was published last week.

Of Mr. Speaks' singing at Wissner Hall, in Brooklyn, on November 18, the Brooklyn Eagle says:

The honors of the evening belong to the singer-composer, Oley Speaks. Mr. Speaks is by long odds the most finished basso that has appeared in Wissner Hall. Although the composer of many beautiful songs, he sang but one of his own compositions, "When Mabel Sings," and the manner in which Mr. Speaks sings it impresses one that Mabel is, indeed, a charming miss. Mr. Speaks' voice is of great compass and lucidity, and his tone placement most perfect, which could not have been more forcibly exemplified than in the old Hungarian song, "Had a Horse, a Finer No One Ever Saw."

Hugo Troetschel's Organ Recital.

HUGO TROETSCHER will give the first of five free organ recitals in the German Evangelical Church, Schermerhorn street, Brooklyn, Monday evening, December 8. Miss Hildegard Hoffmann, soprano, will be the vocal soloist.

MINNEAPOLIS NOTES.

MINNEAPOLIS, Minn., November 23, 1902.



R. CROSSE will give the third and fourth of his series of Bach recitals this week. The first program will include the French and English suites, which will be represented by the complete French in A minor and the English in E flat major. The third program will be the "Partita's," from which Mr. Crosse has chosen the E minor complete and the selections from the five remaining ones.

The chief musical event of the week and one of the most notable of the winter will be the song recital with which Mme. Maconda will open the Teacher Club entertainment course. The club has been successful in providing entertainment for the public and has been especially happy in its musical offerings in the past. The recital will be given next Tuesday evening at the First Baptist Church.

Owen T. Morris, the tenor, was the guest of the Ladies' Thursday Musicales at its last meeting, and he gave a delightful presentation of the "Flower Song," from Bizet's "Carmen." The program was on Bizet, Raff and Mendelssohn. Miss Alberta Fisher sang "Frühlingslied," by Mendelssohn, and Miss Agnes Griswold gave two of his piano numbers. Miss Helga Olson, with Mrs. Edgar Runyan at the second piano played the Capriccio Brilliant, op. 22. Mrs. Charles M. Lane and Mrs. T. M. Russell gave a duet. Mrs. Parthenia De Witt sang a Raff number. Mrs. Ricker announced the reading, by Mr. and Mrs. Crosse, of Byron's "Manfred."

William Herbert Dale, the tenor, will give song recitals in Fond du Lac, Oshkosh and Marshfield, Wis., next week.

Oscar Seagle, the popular Minneapolis baritone, will give a song recital in Plymouth Church Tuesday evening, December 2. Mr. Seagle's program will include a number of his most pronounced Eastern successes. He will have the assistance of Mrs. Maud Ulmer Jones, soprano; Carlo Fischer, violoncellist, and H. S. Woodruff, organist and piano accompanist.

November 30, at 5 o'clock, the Plymouth Church choir, under the direction of Hamlin Hunt, will give a new oratorio, "The Prodigal Son," by Henry B. Vincent. The composer is an organist of Erie, Pa., and the work has just been published this year. It will be given by the church quartet of soloists and select chorus and will occupy the entire hour of service.

John Parsons Beach gave a pupils' recital yesterday afternoon in Conservatory Hall. A program of Mozart, Schumann, Beethoven, Sinding, Grieg and MacDowell was played in admirable manner by the pupils.

Mrs. Maud Ulmer Jones will go to Eau Claire, Wis., December 10, to sing in the oratorio "The Prodigal Son," which will be directed by Hamlin Hunt. Mrs. Jones will later go to Austin to fill an engagement.

W. J. Hall gave a recital of song for the benefit of his students, Thursday evening, at the Landour Hotel. The

program included songs by Liza Lehmann, Maud Valerie White, Margaret Ruthven Lang and Jenny Prince Black. Before each song Mr. Hall gave a short analysis of the work and told something of the composers personally. Mrs. Hall was the accompanist.

C. H. SAVAGE.

PUGNO TOURING.

THE past ten days have been busy ones for Pugno, but that has in no way interfered with his enormous triumphs in every city he has visited thus far. Montreal, Detroit, Chicago, with the orchestra, were all triumphs, and propositions were made immediately to Mr. Wolfsohn for return engagements. It is definitely settled that Pugno will return to Europe on January 17, as he is unable to cancel his European dates, which begin on January 27, when he is to play with Nikisch in Berlin. The following are extracts from his most recent notices in Montreal and Detroit, and also some of his last New York recital:

Pugno's excellence did not stop with Schumann. His playing of Bach's F minor Prelude and Fugue was a model in its way, and the performance of the "Concerto Italien" deserves the same remark. To the musician it was an eminently sound, sane and yet genuinely poetic reading.—Commercial Advertiser.

Hans von Bulow once said that a piece of music must be played first correctly, then beautifully, then interestingly. M. Pugno does all three at once. He is an artist to his finger tips, and his playing is energetic, vigorous, virile, buoyant. Pugno is the first pianist of Italian descent (on the father's side) who can be ranked with the great Hungarian, Russian, Polish and German masters of that instrument.

Pugno's recital was one of the sanest, healthiest, most straightforward performances on the piano that Montreal has heard for years past. It was a wondrous novelty, too. He went through a big and varied program deliciously and forcibly, and he never once took you out of your depth. His playing of the "Moonlight Sonata" was very refined and poetical.—Montreal Herald.

If Pugno had played the Liszt Rhapsodie and that alone there would have remained in the memories of those who heard him a lingering impression that would have secured for him a fame that would have withstood all time. He played the Liszt number in a manner to sweep what had hitherto been an appreciative audience into one of enthusiasm. Pugno is a master of the instrument. His technique is absolutely faultless, and in the execution of the more brilliant passages of his concert pieces is marvellous in its truthfulness. Pugno certainly plays with ease and facility, and the great measure of praise which has been paid him for this has in no manner been at all extravagant.—Montreal Gazette.

Those who did not attend the recital of Raoul Pugno don't know just how rare an evening of music they missed. The Bach Prelude and Fugue is generally a dreary desert; in the hands of this artist it was a pleasant valley, through which flowed sparkling waters. Nor has an artist who has come to us put more of his soul into music than did Pugno in his interpretation of the Beethoven "Moonlight Sonata." His program was enjoyable from beginning to end.—Detroit Journal.

Hildegard Hoffmann's Engagements.

"FLORA'S HOLIDAY," the new song cycle by Lane Wilson, was sung at Glen Ridge, N. J., on November 20, the same date of the first performance of the work in New York. The soprano at the Glen Ridge production was Miss Hildegard Hoffmann, and her singing was greatly admired by members of the club under whose auspices the cycle was given. Miss Hoffmann sang at a concert in Elizabeth, N. J., recently, and her artistic endeavors won for her the usual line of compliments. During December Miss Hoffmann has engagements to sing at Johnstown, Pa.; Setins Grove, Pa.; Hoboken, N. J.; with the Amphion Club, in Red Bank, N. J., and in Haverhill, Mass., in "The Messiah," which the Haverhill Choral Society will sing at an early date. Managers and clubs are negotiating for song recitals, and from the outlook this young artist has a busy winter before her.



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CLEVELAND LETTER.

CLEVELAND, Ohio, November 24, 1903.

THE Pittsburg Orchestra, with Mlle. Zelig de Lussan, soprano, gave the first of a series of five concerts under the auspices of the Fortnightly Musical Club on November 20. Three are to be by the Pittsburg Orchestra and two by the Cincinnati Symphony, under van der Stucken. Among the soloists engaged are Madame Schumann-Heink, Gabrilowitch and Mrs. Seabury Ford. As formerly, Miss Adella Prentiss is manager for the club.

The Rubinstein Club is preparing for the two concerts to be given after the holidays. A setting of Charles Kingsley's poem, "The Three Fishers," is now in rehearsal.

The Philharmonic String Quartet, composed of Sol Marcossion, Charles Heydler, James D. Johnston and Carl Dueringer, is booking and filling many out of town engagements. November 14 the quartet was in Granville, Ohio, under the auspices of the music department of Denison University. At the concert in Oberlin, November 18, Mr. Breckinridge, pianist, of the conservatory, played the fine Quintet by Sinding.

A patronage recherche was accorded Robert Burton in his recital of November 17 at the Colonial Club, under the management of Miss Townsend and Mrs. E. M. Berlin. Mr. Burton's rich tenor sustained well the stately melodies of the Old English songs, while the group by Nevin was sung with special sympathy and a contrasting and grateful keenness of rhythm. Miss Prentiss at the piano constituted an important factor.

The new organ of the Euclid Avenue Methodist Church was formally opened November 18 by Charles E. Clemens, organist of Saint Paul's. The recital included an "Andante Religioso," an Etude in double pedal and one in pedal octaves by Mr. Clemens. Francis J. Sadler, basso, who is soon leaving for New York, sang. Cleveland has always greatly appreciated Mr. Sadler's attainments, and while wishing him all prosperity in his advancing career, exceedingly regrets his departure.

The Fortnightly afternoons have gradually and logically changed their former excellent amateur character to a markedly professional one. November 4 Hans Kronold, 'cellist, of New York, attracted a "first night" audience on the occasion of his second visit here. The Chopin Sonata for 'cello and piano was given with Mrs. Wellman at the piano, and the Schumann Trio, with Miss Harter, violinist. These with solos by Mr. Kronold, a Saint-Saëns number by Miss Harter, and songs by Mrs. E. C. Kenney, soprano, made a program adequate for the difficult role of first in the season.

On the afternoon of November 18, "More Daisies" was sung by Miss Probert, Mrs. Harn, Harry P. Cole and Francis Sadler. This charming song cycle is an encore to the "Daisy Chain," and quite as dainty and fascinating in

treatment. In both the poems, principally by Stevenson, are sufficiently attractive to make one wonder which pleases most, the words or the music.

An ambitious organization called the Amphion Trio Club recently gave the following program at its initial appearance in Association Hall. Miss Muckley, piano; Miss Sadie L. Walker, violin, and Ivan Francisci, 'cello, the trio proper, were assisted by Edwin H. Douglass, tenor, whose interpretation of the "Eliland" cycle was a notable feature:

Trio, op. 42.....	Gade
Where'er You Walk (Semele).....	Handel
Mr. Douglass.....	
Romanze.....	Jadassohn
Hungarian Rhapsodie.....	Hauser
Miss Walker.....	
Song cycle, Eliland.....	von Fielitz
Mr. Douglass.....	
Scherzo from Trio, op. 8.....	Chopin
Andante.....	August Nock
Mr. Francisci.....	
Doris (a pastorelle).....	Nevin
Mr. Douglass and Trio.....	

Sol Marcossion has returned from a doubly successful concert tour, in that it incidentally developed into his wedding journey. In the company were Miss A. Harriette Ross, soprano, and Miss Dorothy Frew, a most talented pianist, who has been in the city some two years, and has been much associated with Mr. Marcossion professionally. Early in the trip Miss Frew became Mrs. Marcossion, but the wedding was not announced until the home coming.

Miss Anna Lockwood, pianist and teacher, formerly of Sandusky, has located in Cleveland, and is in the conservatory of music at 122 Euclid avenue.

The Wolfram College of Music has enlarged its domain, having acquired some of the rooms recently vacated by the school of music. Mrs. Eda Strey Thompson, soprano, is a new addition to the faculty.

Dr. Henningsen has accepted the position of director of the chorus of Plymouth Congregational Church.

L. E. J.

FRANCIS WALKER'S RECEPTION.

TUESDAY afternoon, November 25, many guests braved the rain and spent delightful hours in the Walker rooms at the Van Dyck. The best program yet heard there was given by Messrs. Bruchhausen, Bernard, Muenzer and Walker. Three trios were given in good style, compositions of Grieg, Sternberg and Herman, and Mr. Bernard contributed a concerto by Grieg, arousing the company to enthusiasm. Mr. Walker's songs were short ones by Franz, Lohr and Homer Norris, and were most successful.

December 2 was "open house" day at the Van Dyck, more than thirty of the studios being open to visitors. Last season a similar day was given and the guests numbered thirty-five hundred, the Walker studios being thronged from 3 in the afternoon until 11 in the evening.

KOCIAN RECITAL.

IF at Kocian's first concert the orchestra cloaked many of the finer phases of his art, the young Bohemian was able fully and freely to assert himself at the Carnegie Hall recital on Wednesday afternoon. The recital is always the truest test of an artist's worth. Here, where the interest and ear of the listener are focused solely upon the individual performer, his merits and demerits are revealed with microscopical exactitude. And to say that Kocian triumphantly stood the recital test is unreservedly to acknowledge his value as a musician and his skill as a virtuoso. From Beethoven to Paganini is indeed a far cry, but our newest hero of the fiddle encompassed the journey in safety and with due honor to himself. Young as he is, the lad plays with unstudied sincerity, and everything that he does testifies to a proper musical fundament. If Kocian is sensational in anything outside of his playing, it is in his resolute refusal to pose, and in his evident desire always to be first the musician and then the virtuoso.

With Miss Julie Geyer Kocian played Beethoven's C minor Sonata for piano and violin. It was a dignified opening for a representative program. The two young artists were in thorough accord, and seemed agreed to expose only the music, and to eliminate from the performance all suggestions of personal display. It was one of the best bits of ensemble playing that has been heard here for many a long day, and the listeners who had heard Kocian at his first concert marveled at the young man's power of reserve. He kept his temperament strictly in check, and did not for an instant violate the intimate character of Beethoven's serious sonata. Miss Geyer was a worthy partner at the piano.

Joachim's "Romanza," from the master's Hungarian Concerto, was a rare revelation of noble feeling and tonal beauty. Kocian here caught the true romantic spirit, and sang the broad themes with a tone that reflected every shade of expression and color. Ries' "Moto Perpetuo" seemed to have been written for Kocian. It fits perfectly his fleet fingers and his light bow. The display of spicato bowing was phenomenal, and not even a finical ear could detect the slightest flaw in tone or intonation. The audience realized the significance of this great performance, and the player finally rewarded the insistent applause by adding an encore, Svendsen's "Romanze."

Kocian's own composition, a sentimental "Dumka," revealed some pretty harmonic effects and a decided melodic gift. Of course the work was played con amore. Sevcik's "Holka Madrooka," a virtuoso show piece, abounds in rapid flights of harmonics, intricate arpeggi, and other similar luxuries that are to the player who manipulates them successfully a source of satisfaction, and to the audience a source of frenzied delight. Another encore was insisted upon and granted.

Paganini's "I Palpiti" variations were an accomplishment of the well nigh impossible. Rossini's melody was always prominent, but as the figurations raced and eddied about the theme, and the difficulties piled up until the limit of human endurance and skill appeared to have been reached, sheer amazement gave place to admiration, and long before the end of the number the audience broke in with stormy applause and cheering. The violin furore of last season was duplicated. Bazzini's "Rondo des Lutins" and

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several other less familiar numbers brought Kocian on the stage for additional performances before he was finally allowed to retire. It was a great afternoon spent with a great violinist.

Miss Geyer played several solo numbers, the best of which were Rameau's "Gavotte and Variations" in modern dress and Liszt's D flat Concert Study. In the Rameau piece Miss Geyer displayed taste for classical style and a high degree of technical finish. The Liszt Etude was not entirely free from trifling inaccuracies, but it lacked nothing in power and sweep.

Franz Spindler does excellent work at the piano as Kocian's imported accompanist.

The Mosquito Problem Solved!

A FRENCH journal informs the world that in Japan a new branch of music is cultivated and gives employment to 3,000 persons. The branch in question is that of the music of insects. The insects are taken in hand as soon as hatched and brought up artificially. They are then enclosed in little cages of bamboo, where they receive special training by special professors and attain such a degree of perfection in the sweetness of their song that they can be mistaken for birds.

Here is a chance for New Jersey. With her wealth of singing insects she ought to conquer the world. A mosquito concert in the Hackensack meadows gives an idea of the thrilling and startling effects in a bit of program music, which might run something like this: I. Repose of the commuter. II. Abandoned of the "Anopheles damnata" with brilliant staccato passages. III. Cries of the wounded. IV. Maledictions of the commuters. V. Flight to New York.

New York College of Music.

ADVANCED students in the different departments of the New York College of Music gave a concert in the college hall on East Fifty-eighth street Tuesday evening of last week. A large audience enjoyed an excellent program and there were many recalls for the young performers. Alexander Lambert, the director, assisted, as usual. Last Friday afternoon Ossip Gabrilowitsch, the Russian pianist, gave a recital in the college hall before the students, faculty and many invited guests. He played some of the most popular works in his repertory, and as a matter of course was enthusiastically applauded.

Other concerts by distinguished artists are to be given at the college during the season.

The Severn "At Homes."

THE "at homes" which Mr. and Mrs. Edmund Severn give at their studio, 131 West Fifty-sixth street, continue to be interesting musically and socially. The program for December 9 will be particularly good, as a Beethoven Trio, op. 87, for two violins and viola will be given. This trio was written for two oboes and English horn, but has been arranged for strings. Mr. Severn will play the viola, and his pupils, Mr. Frey and Miss Traud, the violins.

Robert Kent Parker and Miss Clara Dame will sing. Miss Dame has a voice of wonderful purity and sweetness, and in a concert recently given in Springfield, Mass., she made a most successful debut.

NEWS IN BUFFALO.

BUFFALO, November 27, 1908.



HE popularity of Sousa and his band always secures a hearty welcome in this city. The concert Sunday night at the Teck Theatre attracted a large audience. The concert was one of Sousa's best, and with characteristic good nature he responded to the rapturous applause with full a dozen encores, notwithstanding the length of the original program of nine numbers. The new march, "Imperial Edward," proved a pleasing composition.

An unusual entertainment is attracting large crowds to Convention Hall during Thanksgiving week, a bazaar held to raise money to be used as the Teachers' Retirement Fund. The most prominent society women and substantial business men are making the affair a signal success. Mention is made of it in these pages because music is a special feature. Every afternoon and evening there will be solos on the fine Pan-American organ and singing by a well drilled chorus of school children. In addition there will be quartets, sextets and small choruses. On Monday night John Lund's Orchestra played. During the remainder of the week the organists who will bring out the tonal beauties of a noble instrument are Andrew T. Webster, Joseph Mischka, Miss Mary M. Howard, José Velasquez, Emil R. Keuchen, William Gomph, Bertram Forbes, Simon Fleischman, and on Saturday Miss Marie F. McConnell. Thus the listeners will learn what Pope meant when he wrote "And swelling organs lift the rising soul."

The Westminster Abbey choir sang to a small audience at the Star Theatre last Sunday night. Those who did attend the concert were well repaid. The program was made up of solos, glees and choruses. The organization is under the direction of Edward Branscombe. There are two tenors, two basses, five boy sopranos, a male alto and a contralto. Lionel Craven has a fine soprano voice; Albert Archdeacon possesses an excellent baritone.

The congregation of St. Luke's Church was recently afforded a treat when Mr. Paull, of the Castle Square, sang there. He gave Sullivan's "Thou'rt Passing Hence, My Brother."

It is a matter of regret that the engagement of the Castle Square company is drawing to a close, for all of the productions have been splendidly mounted and exceedingly well sung. Popular prices have attracted large audiences. When exorbitant prices are asked, many music lovers are deterred from hearing the works of great composers. There has been a superb revival of the "Mikado" for the farewell week. One could easily imagine he had been transported to the "Flowery Kingdom," so intensely Japanese is the atmosphere. The costumes are gorgeous and handsome; not only those worn by the leading singers, but by the chorus as well.

St. Luke's choir, by invitation of the vestry of that church, attended the performance Monday night, for it is the intention of the choir to present the "Mikado" at "the Teck" in February, under the direction of Charles W. Dempsey, choirmaster, who for a number of years was the adult solo tenor of Trinity Church of this city.

On Monday, November 24, the Buffalo Saengerbund,

and a recently organized ladies' chorus, gave its first concert for this season, in the German-American Hall. Those assisting were Mrs. Robert Hughes, a Utica soprano; Miss McConnell, of this city, accompanist, and a string orchestra. Arthur Plage is the efficient conductor. Mrs. Burton is a young woman with an artistic temperament and a sympathetic voice of good quality. The Saengerbund has made an auspicious beginning and is to be congratulated.

On Monday evening next, December 1, the Buffalo Orpheus, under Mr. Lund, will give a concert. The chorus will have the assistance of Mrs. Shanna Cumming, soprano; Gwilym Miles, bass, and a string orchestra. Buffalonians will be glad to hear Mrs. Cumming again. She was former solo soprano of Trinity Church choir. The program follows:

Pilgrims' Chorus, from Tannhäuser.....	Wagner
Male chorus and orchestra.	
Aria from Faust.....	Spohr
Mrs. Shanna Cumming.	
In Heimath.....	Meyer-Olbersleben
Male chorus à capella.	
Prologue from I Pagliacci.....	Leoncavallo
Gwilym Miles.	
In the Night.....	Lund
String orchestra.	
Die Lore.....	Kienzl
Tic-Tic-a Toc (Italian folksong).....	Werth
Male chorus.	
Johnen	Stanford
Rose Leans Over the Pool.....	Chadwick
Song of Sunshine.....	Goring Thomas
Mrs. Cumming.	
Bruckenzoll (Bridge Toll).....	Kirch
Male chorus.	
To My First Love.....	Loehr
You'd Better Ask Me.....	Loehr
The Two Grenadiers.....	Schumann
Mr. Miles.	
Winterfreuden (Joys of Winter).....	Weinzierl
Male chorus and orchestra.	
Miss Marie F. McConnell, accompanist.	

Mrs. Evelyn Choate, of this city, a pupil of Siloti, is a pianist of unusual power and delicacy of expression. She is endowed with intense musical feeling and is delighting music lovers with a series of chamber musicales which are given in the residences of our prominent society women. The first musicale took place at the home of Mrs. Francis Penfold, who is a delightful singer. The second was given at the home of Mrs. William T. Jebb. The third is announced for December 8, to be given in the spacious mansion of Mrs. Trueman G. Avery. The members of the Ladies' Trio are Miss Bertha Bucklin, violinist, of New York; Miss Lillian Littlehales, 'cellist, also of New York, and Mrs. Evelyn Choate, pianist. All are accomplished musicians. Their musical co-operation produces an ensemble which invariably elicits unqualified praise.

VIRGINIA KEENE.

Stella Prince Stocker's Recital.

MRS. STELLA PRINCE STOCKER has given her lecture recital on American music twice this week; once in New York and once in Brooklyn. A strong feature of the program is the part devoted to Indian music, as Mrs. Stocker has visited the Indians and secured some interesting melodies. Mrs. Mabel Barton, the soprano, who assisted, was most cordially received on both occasions.



RAOUL

PUGNO

[Morning Post, London, June 13, 1902.]

The piano recital given by M. Pugno at Queen's Hall on Tuesday afternoon was an artistic treat. There is no greater pianist living. His technique is magnificent. He can turn the piano into an orchestra, and also play with the most exquisite softness and refinement. Every gradation of light and shade is realized to perfection. It is not only the absolute command he possesses over the keyboard that entitles M. Pugno to so high a rank, it is the extraordinary way in which he is able to interpret the thoughts of the different composers, the poetry and charm of his playing.

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FOREIGN MUSICAL NOTES.

England.

LONDON.—Apropos of comments in regard to the luncheon recently eaten in a theatre by the Queen of England, Signor Corrado Ricci has recalled in an article to the *Corriere della Sera* that this was an ancient custom, at least 200 years old. It was introduced by James Edward Stuart, called the Chevalier of Saint George, pretender to the British crown. During his sojourn at Bologna, Italy, he frequently ate before the public, in his box at the theatre. The example was imitated by the cardinals legates, who offered refreshments to ladies, gentlemen, singers and executants. Soon the common people who came early at the theatres' doors to secure good places or seats brought provisions which they consumed during the performance.

Argentina.

BUENOS AYRES.—The impresario Angel Ferrari secured by a legislative decree the right to build the theatre Colon and to sell boxes and seats in advance. One of his artists bought the use of one box for forty years, but the theatre was not built within the time prescribed by the law and the impresario lost his concession, which was transferred to the municipality. Thereupon the artist sued the municipality, but he lost his suit, though he claimed that his loss would amount for the forty years to \$160,070.

The Tomba Company opened the summer season at the popular theatre of San Martin with the comic opera, "Raffaello e la Fornarina."

A symphonic concert with 140 in choir and orchestra was given by the Argentine Musical Conservatory. Among the artists were Señoritas Maria Carbonell, Eliza Dahl, Linna Eram, Elisa Romeu, and the baritone, Señor H. Rey.

Germany.

BERLIN.—There has been published recently an anecdote about number 13, which seems to have had a fatal importance in the life of Richard Wagner. His sister, Mrs. Cecilia Avenarius, often declared that her brother had always felt a great fear of that number. He was born in 1813; the addition of these four figures totalized in the fatal number, and the name of the composer comprised thirteen letters. After the terrible first representation in Paris of the "Tannhäuser," he wrote to his sister: "That could not be otherwise; this unlucky number 13 begins again to persecute me. On writing the word 'end' on the partition, I have remarked that the date was April 13; the first representation at Paris took place on March 13!" To this may be added that Richard Wagner died on February 13, 1883.

At the Opera of Dresden, which enjoys the reputation of being a model theatre, there is a new invention to fight fire on the stage. It has ten reservoirs capable of furnishing enough water to inundate the stage at the first signal. Moreover, the iron curtain, worked by hydraulic power, can be lowered within the space of fifteen seconds. The *Gazetta Musicale di Milano* says: "The reservoirs and the curtain existed already at the Dresden Opera Comique at the time of the famous fire of 1886, but the reservoirs were empty, and the curtain could not be moved because it was rusted."

Mexico.

MEXICO.—A composer of great talent seems to have been born to the Latin-American world in the person of Don Luis G. Jordá. The central workingmen's committee of the Mexican Patriots' League had opened a musical concours, or competition, for a certain national hymn.

No fewer than seventy-eight compositions were tendered; the prize was unanimously given by a jury of eminent musicians to a composition bearing this motto: "The artist does not weep over what he leaves in this world, but for what he takes away." On opening the sealed envelope accompanying the composition, and containing the name of its author, it was shown that he was Don Luis G. Jordá. He had already secured a prize at the latest Paris Universal Exposition for some "fugas" for the organ. Later on, in a concours to which seventy-eight compositions were sent, three were given the prizes, and great surprise was expressed when it was known that these three were all from Jordá. It is easy to understand that out of fifty-two concourants he was chosen by the Direction of Public Instruction in Mexico as the professor of singing choirs in the Superior School of the Mexican capital.

France.

MONTPELLIER.—The Court of Appeals has rendered a verdict in a theatrical case which has been warmly discussed by the whole French press, and especially by the Paris papers, though the incident occurred at Cette, a city in the South of France. The question involved was the extent of the marital rights of a husband. Mme. Rigaud-Labens had been engaged as singer at the Kursaal of Cette by the director, M. Brunet. Her husband usually escorted her to the theatre, paid for his ticket, though that was against the custom, and went into his wife's loge. But one day last August when he presented himself with his wife he was forbidden admission. He then revoked the marital authorization necessary in France for the sanction of any engagement contracted by a married woman. Moreover, while Mme. Rigaud-Labens ceased to keep her engagement her husband sued the director of the Kursaal for damages. The Tribunal of Commerce of Cette decided in favor of the husband, declaring that an actress is at home in her loge, and that it is also a home for her husband. This verdict has been reversed lately on the appeal of M. Brunet. The Court of Montpellier has admitted that the engagement of Mme. Rigaud-Labens could be annulled, since the authorization to contract was withdrawn by the husband, but no damages were allowed to him.

MARSEILLES.—M. Viardot, the well known leader of orchestra, has solved the difficult problem of giving successful concerts without the attraction of hearing famous soloists. Three of these concerts, exclusively symphonic, have already been given to the satisfaction of the audience. Among those who were the most remarked were M. Vêrand, the flutist, in the "Murmures de la Forêt," and M. Marcellino, the alto.

Belgium.

BRUSSELS.—On December 21, at the Conservatory of Brussels, a concert will be given to the memory of the late Queen Marie Henriette.

M. Wotquenne, librarian of the Brussels Conservatory, is compiling a thematic catalogue of all the compositions of Gluck, of which the library of that institution possesses a complete series. The first series will be published this month by M. Wotquenne, who has labored on this work for the last four years.

Chili.

SANTIAGO.—The Chilians continue to be enraptured with Mariquita Bolivar, whom they proclaim "the first talent, considering her tender age, in musical art," and for whom they predict great success on her approaching tour to Buenos Ayres and to Paris. At a recital for the representatives of the press she played on the piano several motives

from the "Martha," of Flotow; and afterward she played her part on the violin in a trio of Haydn.

Russia.

REVEL.—The municipal theatre of Revel, Russia, was completely destroyed by fire in November. No lives were lost.

Italy.

MILAN.—During this month the Choral International Society of Milan will give at the Salone Perosi some recitals of the oratorio "San Francesco," of Edgar Tinel, professor at the Conservatory of Brussels. This oratorio has already obtained a great success in Germany, Austria, England, Belgium, Holland and the United States.

NAPLES.—The musical season 1902-3 was opened at the Bellini Theatre on its reopening. The example will be followed soon by the Politeama, where the company Caligaris-Lombardo will give its representations until the Theatre San Carlo will be ready to open its doors. At the Bellini, where "Fedora" has already been given, they promise extraordinary things from tenor Valero, and they will produce some young singers yet unknown to the public. Among them will be the prime donna Elsa Regini, Dalia Bessich, Alice Neilsen, Maria Verger, the tenors Mariani and Ramazzini, the baritone Mazzoleni, and the basso Palazzi.

BOLOGNA.—The representation at the Theatre Comunale of the "Germania," of Franchetti, has excited the same admiration with which it was received at Milan, Brescia and Treviso. The public found that it was an opera of vast proportions, rich in melody and superb instrumental technic, which reveals a grand maestro.

MUSIC IN KANSAS CITY.

KANSAS CITY, November 25, 1902.

THE manager of the Kansas City Symphony Orchestra announces Miss Mary Münchhoff, the soprano; Miss Maud MacCarthy, the Irish violinist, and Gwilym Miles, the Welsh baritone, as soloists for the remaining three concerts. Miss Münchhoff will appear at the December event, Mr. Miles in January and Miss MacCarthy in February. Musicians and music lovers are looking forward to these concerts with much interest, and are proving their zeal by adding many new names to the subscription list.

HEATHE-GREGORY TO SING WAGNER.

AT the first performance of "The Mastersingers" at the Metropolitan Opera House this season the young basso Heathe-Gregory will sing the parts of Ortel and Nachtman. Mr. Gregory is also rehearsing the role of Vulcan in "Philemon and Baucis," which, as announced last week, he will sing at a performance of Gounod's opera at the Waldorf-Astoria. Tuesday, November 25, Mr. Gregory sang in Philadelphia at a concert given in Griffith's Hall by Miss May Walters, a sister of Miss Esther Paliser. The local papers referred as follows to his singing:

Mr. Heathe-Gregory has a sonorous voice of mellow sweetness, and he was received with enthusiasm. He rendered in fine style the "Couplets de Vulcain," from Gounod's "Philemon et Baucis."—Evening Bulletin.

Mr. Heathe-Gregory, the popular basso, rendered in a manner which can only be described as massive the "Couplets de Vulcain," from Gounod's "Philemon et Baucis." The audience evidently liked his singing, for it wanted and, indeed, insisted upon having more.—Philadelphia Inquirer.

Mr. Gregory has a rich, well rounded voice and sings with great ease. His voice was heard to great advantage in the "Couplets de Vulcain," after which he was warmly recalled, and sang from the "Persian Garden."—Philadelphia Ledger.

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MUSIC IN BALTIMORE.

BALTIMORE, Md., November 23, 1902.

ALFRED COWELL GOODWIN, the latest acquisition to the piano staff of the Peabody Conservatory, gave the second recital of the Peabody series on Friday afternoon, the 14th inst., before an audience that completely filled the hall. He presented the following program:

Sonata in E major, op. 109.....Beethoven
Carnival, op. 9.....Schumann
Papillons, op. 50, No. 3.....Ole Olsen
Cracovienne Fantastique, op. 14, No. 6.....Paderewski
Nocturne, op. 14, No. 4.....Paderewski
Etude de Concert (Les Vagues), op. 24, No. 1.....Mozzkowski
Hark, Hark, the Lark!.....Schubert
(Transcribed for piano by Liszt.)
Sonetto 123, Del Petrarca.....Liszt
Rhapsodie Hongroise, No. 12.....Liszt

Mr. Goodwin's playing suggested many qualities which made one desire to hear him again when his self possession would not be so affected through the trying ordeal of a debut.

"The Papillons" of Ole Olsen proved a charming novelty to Baltimoreans, and was most happily played, giving Mr. Goodwin an opportunity of displaying a silvery tone and a facile technic.

The Virgil Clavier Piano School, established here this season, gave its first faculty recital at Heptasoph's Hall last Tuesday evening. The program was presented by S. Monroe Fabian, pianist, and Miss L. Louise Combs, soprano. Mr. Fabian, who has long and deservedly enjoyed the reputation of one of Baltimore's best pianists, has advanced in his art since he was heard here last. His tone is bigger, his conception broader and he has attained even a higher degree of virtuosity.

Miss Combs has a voice of pleasant quality, which she uses well, and she is a singer of ability.

Following is the program:

Prelude and Fugue in A minor.....Bach
Variations in C minor.....Beethoven
Der Neugierige.....Schubert
Songs My Mother Taught Me.....Dvorak
Flog ein bunter Falter.....F. Pache
By Manzanara.....A. Jensen
Etude.....Chopin
Mazurka.....Chopin
Nocturne.....Chopin
Valse.....Chopin
Polonaise.....Chopin
Oh! Grant Me in the Dust to Fall (from St. Ludmilla).....Dvorak
Rondo.....Field
Berceuse.....Iljinsky
Erl König.....Schubert-Liszt

Ernest Hutcheson gave the second of his lecture-recitals in the East Hall of the Peabody last Friday afternoon. Mr. Hutcheson played the A minor Prelude and Fugue of Bach, the Brahms-Handel Variations and the G minor Sonata of Schumann.

Dr. B. Merrill Hopkinson, who sang at Lynchburg last month with such success, gives another recital there tomorrow evening.

The Philadelphia Orchestra, Fritz Scheel conductor, and Mark Hambourg are billed for Monday, December 1, at Music Hall. The program will comprise the Goldmark overture "Im Frühling," Brahms C minor Symphony, Tschaiakowsky Piano Concerto in B flat minor, Intermezzo

and Divertimento from Tschaiakowsky Suite, op. 43; Hungarian Rhapsody, No. 2, Liszt.

Kocian will be heard at Music Hall Thursday, December 4.

Frederic Lamond will be the soloist at the Peabody next Friday afternoon.

The managers of Vacation Lodge will give a benefit concert for that institution, when Madame Schumann-Heink will be the soloist.

LATE NEWS FROM BALTIMORE.

BALTIMORE, November 30, 1902.

THE third Peabody recital was given Friday afternoon by Frederic Lamond, who presented the following program before a very large audience:

Sonata in B flat major, op. 106.....Beethoven
Der Erlkönig.....Schubert
(Transcribed for piano by Liszt.)
Nocturne in C minor, op. 48.....Chopin
Marche Militaire.....Schubert
(Transcribed for piano by Tausig.)
Soirée de Vienne (caprice upon a waltz by Schubert).....Liszt
Barcarolle.....Rubinstein
Tarentelle, La Muette de Portice.....Liszt

Mr. Lamond is a Beethoven interpreter par excellence. The earnestness, single mindedness, reverence with which he plays the works of the master betray a wellnigh idolatrous homage. No matter what he plays, he is musician first, pianist afterward. He is always sane, honest and master of himself. Of the program other than the sonata the "Erl König" and "Marche Militaire" transcriptions found most favor with the audience, the latter work having been repeated.

Sousa gave two concerts at the Fifth Regiment Armory on Thanksgiving Day. To Manager Charles E. Ford is due unlimited credit for the cleverness and industry with which he overcame the difficulties of using the armory for the concerts. An attractive stage was placed in such a position that pianissimo effects were audible in remote corners, and 2,100 people were comfortably seated in the hall. The concerts were attended with the usual success of these affairs. The program at the night concert was the same as that given in New York today.

Irvin J. Morgan, director of music at the Drexel Home, Philadelphia, and organist at the First Presbyterian Church, of Baltimore, will give an organ recital tomorrow evening at the Church of the Holy Trinity, Brooklyn, of which Dudley Buck has been organist-choirmaster.

Townsend-Tagliapietra Reception.

MRS. JOHN D. TOWNSEND and her daughter and son-in-law, Signor and Madame Tagliapietra, have sent out announcements for a reception December 13, at their residence, 343 West Thirty-fourth street, from 4 to 7 o'clock. The Tagliapietras and Mrs. Townsend receive Sunday evening throughout the season. Receiving with the hostesses at the reception next week will be Mrs. John W. Weed and the Misses Weed, of Flushing; Mrs. William Cummings Story, Mrs. Mortenia Delano, Mrs. Marini Xana, Mrs. Francis Marion Gibson and Mrs. Griswold Wheeler.

The musical program will include compositions by both Signor and Madame Tagliapietra.

SAYS THEY LACK MUSIC.

AMUSICAL critic, who has just returned from an extended trip in the East, is disgusted with many light operas. He has seen every light opera, extravaganza, &c., which is now being produced. With the exception of eight or ten real musical successes, the rest are tame, flat, uninteresting and a season's campaign exhausts their usefulness. Many of these productions could be made drawing attractions for subsequent engagements, by interpolating here and there a bright, catchy or tuneful theme of other composers. But this may not be. The authors and the publishers of these spiritless, tuneless and vapid absurdities are so impressed with the harmony and range of their own productions that they are deaf to better and sweeter melodies which other pieces than their own possess. Whether this policy is the result of conceit or petty jealousy; or of the sordid greed for the almighty dollar, the box office receipts demonstrate the managerial error and the production, at its best, is but short lived. The critic cites instances where able artists who are unfortunate enough to be filling engagements with dead attractions, have vainly endeavored to strengthen the repertory by interpolating musical gems—not in the original score—only to be turned down by the musical director, who is receiving a "pour boire" from the publisher. He also tells of other authors, publishers and musical directors whose business acumen is stronger than their concert and a successful season their paramount ambition. These men are adopting musical changes which the public demands, and their productions, which otherwise would be losing ventures, are returning handsome profits. Surely the pleasure and approbation of an audience is the keynote of financial success which no wise management can afford to miss—therefore the suggestion of adding tuneful melodies to a colorless libretto should not be regarded as an impertinence—it is justice. Offenbach, Balfe, Gilbert and Sullivan, with all the wealth and glory of their musical genius, were often obliged to dance attendance to inferior composers, directors and publishers until (by interpolation) the grace and beauty of their themes changed conditions. All men who are producing new musical entertainments should be guided by a policy to satisfy a public want, and their profits accumulate or diminish by catering to the public in this direction.

"If music be the food of love—play on; there can be no excess," said Shakespeare, and we echo the sentiment. Give new authors a chance. If their efforts are of merit they will be recognized, and if worthless, relegate them to lasting and eternal oblivion.—Milwaukee Evening Wisconsin, November 14.

Miss Jessie Davis.

MISS JESSIE DAVIS gave a recital in Boston last Thursday. Some of her press notices follow:

Miss Davis also played with good tone and with a very fluent technic. Of her first group, she was happiest in the Brahms Intermezzo, which she played very beautifully, with a keen insight into the peculiar character of this music and with an unusual play of imagination.—Boston Transcript.

Miss Davis, who is a pupil of Harold Bauer, displayed a finished technic and broad style of playing, which was particularly acceptable in the Schumann and Chopin numbers, and both performers may be cordially congratulated on the great success of their effort.—Boston Times.

Miss Davis improves. She undertook nothing very exacting, although not all which she tried was facile of theme or form. Her apprehension was intelligent, her phrasing and rhetorical emphasis just, her execution admirably neat, distinct and tasteful, and her tone agreeable in quality and degree.—Boston Herald.



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50 COLUMBIAN BUILDING,
SAN FRANCISCO, November 24, 1902.

EXCEPTIONALLY good music has marked the past week. Prominent among the entertainments were the Wilczek-Schluter concerts given at the Alhambra Theatre. The concerts have not alone been well attended, but have aroused an unusual degree of enthusiasm among the concert going population, particularly musicians, who have declared their pleasure in the two Joachim pupils. The last concert given on Saturday presented a particularly charming program, and one that will remain with the audience for some time to come. Wilczek opened the program with the Goldmark Suite for piano and violin, in which he was assisted by Gyula Ormay at the piano. Schluter followed with the Papini "Romanze," "Premier Chagrin," by Godard, and a Bradyakoff Mazurka. Wilczek played the familiar Vieuxtemps "Fantaisie Caprice," and the two violinists finished the program with two violin duets, "Midnight" and "Serenade," by Godard. Two songs by Oscar Weil were also given during the afternoon, "In the Spring Love Came" and "Roses," to which Wilczek played the violin obligato.

Mrs. Birmingham's concert at Steinway Hall on Thursday night was in every way a success. She presented a program of songs artistically arranged, and gave them with a vim and finish that surprised her hearers. Her improvement since her European sojourn is such that her success in London is easy to understand. Her voice, which was of wonderful depth and rich coloring before she left, has developed hitherto latent possibilities, leaving nothing to be desired in tone rendition. Mrs. Birmingham deserves her success. Since as a very young girl she sang contralto parts in oratorio in her native town, she has not polluted her art with anything common or unclean, but

has striven always for the highest and best. Her program on Thursday evening embraced numbers from Saint-Saëns, Hahn, René, Ambroise Thomas, Gluck, Richard Strauss, Schumann, Tchaikowsky, Henschel, Elgar and two charming songs by Dr. H. J. Stewart, "Were I a Rose" and "Awake, Dear Heart," in which Mrs. Birmingham was accompanied by the composer. Arthur Weiss gave two 'cello solos, "Berceuse" and "Chanson Villageoise," by Popper, in his usual thoroughly satisfactory and enjoyable style, besides playing the 'cello obligato to Mrs. Birmingham's Tchaikowsky and Henschel numbers. Miss Genevieve Moroney was the regular accompanist for the evening.

Miss Frances Norse, who has been for two years studying in Boston under some of the best vocal teachers there, gave a concert Wednesday evening in Century Hall to a very appreciative and deeply interested audience. It was her first appearance since her return. She was assisted by Miss Virginia White in violin solos and obligatos, and was accompanied by Dr. H. J. Stewart, two of whose songs she sang during the evening. "Die Loreley," by Liszt, was one of Miss Norse's best numbers. Mrs. George Ashley accompanied Miss White in her violin solos, Sonata in A major, by Handel.

Maurice Robb, the infant piano pupil of Mrs. Oscar Mansfeldt, is creating a furore among the clubs in this city. He has been sought after by nearly all of our prominent clubs for the last few weeks and has played to delighted audiences. He is such a very little man to do the big work that it is a source of never ending wonder and delight to see and hear him play. At the Papyrus Club, on November 13, the young pianist created a sensation, playing four numbers with the ease of a veteran. The numbers were "Harmonious Blacksmith," Handel; "Nocturne Midi," Field; Impromptu in A flat, and Valse, op. 70, Chopin. Maurice Robb is studying for the profession, and in the last year alone has made wonderful strides. Mrs. Mansfeldt considers him a wonderfully talented child.

The Blanchard-Barnhart concert at Steinway Hall on Friday evening was a delightful event, both vocalists being well known for exceptionally artistic work. A program was presented in which solos by Mrs. Blanchard and Mr. Barnhart as well as duets between the two well blended voices were given. Some of the duets were those sung here by the Henschels. Mrs. Blanchard sang songs from the French, English and German, and Mr. Barnhart gave a Hungarian group arranged by Korbay. Fred Maurer presided at the piano.

At St. Dominic's regular monthly musical service Sunday, November 16, the following musical program was given:
Organ prelude, Melodie in C.....Dubois
Dr. H. J. Stewart.
Chorus, Praise His Awful Name.....Spohr
Contralto solo, Deus Meus.....Dubois
Miss Ella V. McCloskey.
Adagio from violin concerto.....Gade
Samuel Savannah.
Tenor solo and chorus, Sanctus.....Gounod
T. G. Elliot.
Organ solo, First Sonata.....Mendelssohn
Dr. H. J. Stewart.
Agnus Dei.....Bizet
Mrs. Martin Schultz.
Harp solo.....
Miss Helen de Young.
Quartet (ladies' voices), Ave Maria.....H. J. Stewart
Abide With Me.....Weigand
W. H. Wheeler.
Anthem, Holy, Holy.....H. J. Stewart
Tantum Ergo.....Faure
Miss McCloskey and chorus.
Organ postlude, Offertoire.....Lemmens
Dr. H. J. Stewart, organist and choir director.
Tonight a concert will be given by Miss Cornelia Little at Century Hall.

Tomorrow afternoon at Y. M. C. A. Hall Mrs. Oscar Mansfeldt is to play before the California Club.

Wednesday afternoon at Fischer's Theatre, under the direction of Fred Zech, Jr., the last of the Zech series of symphony concerts will be held. "Lamia," Mr. Zech's symphonic poem, will be repeated by request, and besides the Schumann Symphony No. 4, the prelude to "Tristan and Isolde," by Wagner, and the "Peer Gynt" suite of Grieg will be given. Rehearsals have been constant and the concert is awaited with interest.

The second Zech concert was greeted by greater success even than the first, and on November 12 the little Fischer Theatre contained an audience flattering in numbers. The work is certainly very successful, and Mr. Zech has the congratulations of his friends, who have been watching with interest for the outcome of this venture. The program presented the Fifth Symphony of Tchaikowsky; the dramatic overture, "Meilpomena," by Chadwick; "Abendlied," Schumann, for strings, which was encored; Saint-Saëns' "Phaeton," and a Brahms "Hungarian Dance." The third concert will give the following program: Symphony No. 4, in D minor, Schumann; Prelude to "Tristan and Isolde," Wagner; "Peer Gynt" Suite, Grieg; "Lamia," symphonic poem, after Keats, by Fred Zech, Jr., given by request.

The last meeting of the Sacramento Saturday Club was a sort of review day, and worthy of especial mention was

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the paper read before the club by the secretary, Louise McCormack-Gavigan. The paper reviewed the work of the club from the beginning, following its progress up to the present time. She spoke most gratefully of the help and encouragement tendered the club members by different writers, mentioning particularly the music critic of the San Francisco *Chronicle* and your San Francisco correspondent, who was long a member of the club. She spoke of the good work done by the club in bringing artists of note to the coast, among them being Paderewski, Madame Zeisler and Katherine Ruth Heyman, besides many of our best San Francisco artists. It was a most interesting paper to all, particularly those who are familiar with the work of the club from its start. Masonic Hall, where the meeting was held, was beautifully decorated for the occasion with long ropes of smilax and other floral decorations. In speaking of San Francisco artists, Mrs. Gavigan particularly mentioned Mrs. Oscar Mansfeldt and Hugo Mansfeldt. Rosenthal was also brought here by this club, and among the artists of this year's program is MacDowell, who plays before the club in January. The Sacramento Saturday Club is composed of Sacramento professional lady musicians, and has done more progressive work in presenting the best and highest to be obtained than any body I could mention in San Francisco.

The Junior Saturday Club, of Sacramento, held its regular meeting November 15 at Kohler & Chase Hall, Sacramento, with the following program:

Reading, Life of Beethoven.....	Olive Sheehan.....	Nollet
Elegie, op. 88.....	Emma Newman.....	
Consolation.....	B. Leslie Genuing.....	Liszt
Serenade Mauresque.....	Lulu Schnauss.....	Jungman
Second Mazurka.....	Milo Lander.....	Godard
Tarantelle, op. 85, No. 2.....	Edith Hammer.....	Heller
Pilgrims' Chorus (Tannhäuser).....	Hulda Engstrom.....	Wagner
Bridal Procession.....	Estelle Burns.....	Gregi
Coronado.....	Nellie Osgood.....	Ewen

The Cecelia Choral Society, under the auspices of the Mechanics' Institute, gave its second concert at Mechanics' Pavilion, on Wednesday evening, November 12, with an uncommonly fine program. Miss Ella V. McCloskey, contralto, and S. Homer Henley, basso, were the soloists; Mrs. L. J. Murdoch accompanist, and Dr. H. J. Stewart musical director. Two of the orchestral numbers were noteworthy, being by local composers. The overture, "His Majesty," by H. J. Stewart, and "Prince Asmodeus," by Vogt, who conducted it himself. Mr. Henley sang a song by Olej Speaks, "In Circe's Garden"; a song of Dr. Stewart's, "O Like a Garden Is My Heart." Miss McCloskey gave "The Lost Chord" and two Irish songs, "The Minstrel Boy" and "Kitty of Coleraine," in her usual sympathetic style, and her voice, mellow and rich, was heard at the extreme end of the pavilion distinctly, even the enunciation being perfect. The choruses were well given, and the success of

the affair went far to prove how popular these concerts are becoming.

It was at Redlands that Dr. Stewart dedicated the new organ mentioned in my last. The program was a fine one, but space forbids its publication here.

MRS. A. WEDMORE JONES.

BAERNSTEIN IN THE WEST.

THE appended are some of Joseph Baernstein's November press notices:

One rarely hears in concert or oratorio so satisfactory a singer as the basso Baernstein. His full, splendid organ tones emanate from him with suavity, repose and richness, at all times giving the feeling that they flow forth and are not pushed forth. This, with a thorough adequacy to the situation, no matter how involved or intricate his part, completely captivates his hearers.—Evanston Index, November 15.

Mr. Baernstein gave a recital which was far above the average and in many respects was worthy of the highest praise. It is seldom that one hears so versatile an artist; he has the true and convincing expression for almost all the moods with which his program was concerned. Passion, pathos, tenderness and humor, he was able to pass from one to the other without restraint, and also without exaggeration. The greater the song the better Mr. Baernstein sang. He rose triumphantly to all emergencies. Never have we heard Schubert's "Der Doppelgänger" and "Der Tod und Das Mädchen" delivered with nobler effect. The imaginative power, the terror and the mystery of these matchless songs were vividly conceived and presented with thrilling force. We were given not only of the genius of Schubert, but also of the power of music to transmit tremors of the soul expressible by no other art. Hardly less deep was the impression made by the beautiful Hungarian songs of Korbay. The revulsion of mood is the last stanza of "Mohac's Field," and the emotional climax were splendidly managed. The songs in lightest vein were sung with a flexibility of style and a genuineness of humor which the audience thoroughly appreciated. The singing of Stanford's arrangement of an old Irish air was a rather remarkable exhibition of breath control, and so had a technical interest in addition to its rollicking Hibernianism. Not the least commendable feature of Mr. Baernstein's singing is the distinctness of his articulation, which, moreover, never permits any loss in the musical quality of the sound.—Oberlin Review, November 13.

It is many days since there has been so interesting a recital and one does not recall another bass singer of recent years who combined such unusual musical qualities with such unusual intelligence. Mr. Baernstein was equally interesting in ballad music as well as in the arias, and especially intelligent was his reading of Schubert. His voice is as big as an organ and always musical.—Des Moines Register and Leader, November 18.

A program of songs which have seldom been heard here was offered to Minneapolis people last night by Sara Anderson and Joseph Baernstein. Hildach, too seldom heard; Jadassohn, another composer not often chosen by singers, and Schubert, Massenet, Thomas, Mendelssohn and MacDowell were all in the list. The songs were delightful. Most of them were short, thus giving an opportunity for variety, and they were all given in the most finished style. Miss Anderson made a most favorable impression. Her every tone was so true and her voice under such perfect control that the audience gave her warm greeting. The many excellent things which have been said about her operatic work were fully justified by the manner in which she gave the Wagner song, and her ballad singing was dainty and comprehensive. Mr. Baernstein's voice has the same fluency, the feeling and the intonation to which he has accustomed his audiences. A recital program shows his wonderful versatility. The duet singing had perhaps the greatest pleasure for the listeners, for it was a decided novelty. Not only in the rendition of the songs, but in the selections as well, was there displayed most admirable tact. Nothing of the hackneyed nor commonplace appeared, and there was spontaneity and verve in every song. The voices were blended most harmoniously, and it is seldom that anything

more entirely artistic has been heard in Minneapolis. The club is to be congratulated upon securing so pleasant an evening for its members and friends.—Minneapolis Tribune, November 16.

It was a delightful evening of song that Sara Anderson and Joseph Baernstein gave last evening. The audience was a distinctly musical one, and the singers were received with appreciative applause, for both have already become favorites in Minneapolis. The program was interesting, including many songs seldom heard in the concert room, in English, French and German. Miss Anderson has a very handsome presence, and her voice is of beautiful quality, warm, rich and very musical. She sang her songs with considerable artistic skill and excellent musical taste, and won enthusiastic favor with the audience. One of her best numbers was the "Song of the Tiger," by Massé, which she sang with dramatic spirit. The last group, including the MacDowell songs and Reinecke's "Spring Flowers," was charmingly sung, and she responded to an encore as well as many recalls during the evening. Though Mr. Baernstein had made a deep impression in Minneapolis in oratorio work, he was heard for the first time last evening in songs and scored another success with the public. He has a remarkable voice of great beauty, volume and range, mellow, resonant, sonorous quality, and he sings with ease and spontaneity. His intelligence and musical temperament were noticeable in all of his songs, for he sang them with clearness and appreciation of their demands. A fine number was the aria from Mozart's "Magic Flute," "Mohac's Field," an odd song, was sung with a spirit and style that won an insistent encore. "I Am a Roamer Bold," by Mendelssohn, he sang in an impressive manner. His humorous songs he sang delightfully. Both artists' voices blend well and the compositions were pleasing and new to Minneapolis.—Minneapolis Times, November 16.

MISS ADA CROSSLEY.

HERE are some more English press notices of Miss Ada Crossley, the distinguished contralto, who will visit the United States for the first time early in 1903:

At the Preston Festival, just concluded, Miss Ada Crossley scored a great triumph, and was specially complimented by Lord Derby and the entire committee. A few days later Miss Crossley, by the great beauty of her voice and incomparable purity of her style, made a profound impression, and none was more ready to acknowledge her success than Lord and Lady Beauchamp, whose guest she would have been had distance not precluded her acceptance of her invitation.—British Australia.

THE "ELIJAH" AT PRESTON.

As to the performance, it presented many features of excellence, Miss Ada Crossley surpassing herself, if such a thing be possible, in the contralto solos and recitatives.—Manchester Courier.

BLACKPOOL WINTER GARDEN CONCERTS.

Miss Ada Crossley's rich, mellow voice was heard to perfection in the touching air, "Go, Heart, to Thy Saviour." She sang also "Tears" so expressively that an inevitable encore followed.—Blackpool Daily Paper.

SCARBOROUGH MUSICAL FESTIVAL.

"The Revenge" was the only choral effort of the afternoon, the only other vocal items being a couple of songs by Miss Ada Crossley. Her first effort was the old fashioned air, "Armes vous d'un Noble Courage," from the "Iphigénie en Aulide" of Gluck, which, by the way, is based upon Racine's play and the tragedy of Euripides. The title of the air sufficiently indicates its character. It was most pleasingly sung, but we preferred by far Miss Crossley's cultured and altogether delightful rendering of the recitative and air, "My Heart Is Weary," from Goring Thomas' "Nadeshda."—Hull Daily News.

LIVERPOOL PHILHARMONIC SOCIETY.

The vocalist of the evening was Miss Ada Crossley, who, endowed with a beautiful voice, sings with an acute sense of the value of rhythm, which was specially conspicuous in her treatment of an aria out of Gounod's "Sapho," the instrumentation of which is as delightful in construction and in poetry as that which belongs to his opera "Romeo and Juliet." Miss Crossley, who was a substitute for Madame Nordica, subsequently sang other songs.—Liverpool Mercury.

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John Hyatt Brewer.

My Ships Are Coming Home. Song.....H. D. McMillan, Valparaiso, Ind.
Rockaby, Dearie. Song.....Miss Emily M. Bolton, New York

George W. Chadwick.

Allah. Song.....Miss Anita Rio, Boston, Mass.
Allah. Song.....Miss Kathleen Howard, Brooklyn, New York
Allah. Song.....Mrs. Florence D. Le Roy, Brooklyn, New York
The Danza. Song.....Mrs. Davis Northrup, Redlands, Cal.
The Danza. Song.....Miss Carolyn At Lee, New York
Thou Art So Like a Flower. Song.....Mrs. W. S. Teall, Syracuse, N. Y.
He Loves Me. Song.....Mrs. W. S. Teall, Syracuse, N. Y.
Before the Dawn. Song.....Herbert Harroun, Oberlin, Ohio
Before the Dawn. Song.....Mrs. Davis Northrup, Redlands, Cal.
Lochinvar. Song.....Edwin A. Rowdon, Woodlawn, Ill.
Lochinvar. Song.....Edwin A. Rowdon, Kenwood, Ill.
The Northern Days. Song.....William F. Bentley, Galesburg, Ill.
Lyrics from Told in the Gate—
O, Let Night Speak of Me.....Edwin Isham, Boston, Mass.
O, Let Night Speak of Me.....Mrs. Lang, Pittsburg, Pa.
The Rose Leans Over the Pool.....Mrs. S. C. Jones, Brooklyn, N. Y.
The Rose Leans Over the Pool.....Mrs. G. R. Irving, Brooklyn, N. Y.

Arthur Foote.

Irish Folk Song.....Miss Camille Bickler, Milwaukee, Wis.
Irish Folk Song.....Miss D. H. Bell, New York
Ashes of Roses. Song.....Mrs. E. K. Bradbury, Boston, Mass.
I'm Wearin' Awa'. Song.....Miss Sara Anderson, Springfield, Mass.
I'm Wearin' Awa'. Song.....Roy H. Hoskins, Evansville, Ind.
Love Me if I Live. Song.....Miss Whitehead, Mount Vernon, Ill.
Love Me if I Live. Song.....Miss Senbert, Toledo, Ohio
In Picardie. Song.....William F. Bentley, Galesburg, Ill.
Te Deum, in E flat.....Calvary Episcopal Church, Louisville, Ky.
Jubilate, in E flat.....Calvary Episcopal Church, Louisville, Ky.

Victor Harris.

The Prince Will Come. Song.....Mme. Julie Wyman, New York

Reinhold L. Herman.

Gypsy Serenade. Song.....Charles W. Clark, Chicago, Ill.

Helen Hood.

The Violet. Song.....Miss Sara Anderson, New York

Clayton Johns.

Winter Journey. Song.....William F. Bentley, Galesburg, Ill.

Margaret Ruthven Lang.

Arcadie. Song.....William F. Bentley, Galesburg, Ill.
An Irish Love Song.....Oley Speaks, Brooklyn, New York
An Irish Love Song.....Robert Hosea, New York

Edward MacDowell.

Etude de Concert, op. 36. Piano.....Miss Torrilhon, Brooklyn, New York
Etude de Concert, op. 36. Piano.....Miss Bessie Godkin, St. Paul, Minn.
Hungarian, op. 39. Piano.....Miss Sue Perkins, Memphis, Tenn.
Romanza, op. 39. Piano.....Clarence V. Nixon, Indianapolis, Ind.
Shadow Dance, op. 39. Piano.....Miss A. M. Farren, Canton, Ohio
Shadow Dance, op. 39. Piano.....Mrs. G. F. G. Hoyt, Lima, Ohio
Shadow Dance, op. 39. Piano.....Miss Sue Perkins, Memphis, Tenn.
Prelude, op. 13. Piano.....Mrs. Charles Moore, Lima, Ohio
From Woodland Sketches, op. 51. Piano—
To a Wild Rose.....Miss Helen Osborne, Crawfordsville, Ind.
To a Water Lily.....Mrs. Hadden-Alexander, New York
To a Water Lily.....Mrs. Liggett, Pittsburg, Pa.
From Sea Pieces, op. 55. Piano—
From a Wandering Iceberg.....Miss McMillan, St. Paul, Minn.
Nautilus.....Mrs. Bartlett, Passaic, N. J.
To the Sea.....Mrs. Liggett, Pittsburg, Pa.
Ballad of Charles the Bold.....Apollo Club, Boston, Mass.

Thy Beaming Eyes. Song.....Miss Ray H. Stillman, New York
O, Lovely Rose. Song.....Miss Emily M. Bolton, New York
Tyrant Love. Song.....William F. Bentley, Galesburg, Ill.

Edna Rosalind Park.

A Memory. Song.....Herbert Harroun, Oberlin, Ohio

P. A. Schuecker.

The Fatherhood of God (cantata).....Wollaston Choral Union, Wollaston, Mass.

W. C. E. Seeboeck.

By the Frog Pond. Piano.....Mr. Seeboeck, Ottawa, Ill.
By the Frog Pond. Piano.....Mr. Seeboeck, Kenwood, Ill.
By the Frog Pond. Piano.....Mr. Seeboeck, Woodlawn, Ill.
By the Frog Pond. Piano.....Mr. Seeboeck, Oak Park, Ill.
Saraband, op. 118. Piano.....Mr. Seeboeck, Woodlawn, Ill.
Mazurka, op. 118. Piano.....Mr. Seeboeck, Woodlawn, Ill.

H. J. Stewart.

Were I the Rose. Song.....Miss Frances Nourse, San Francisco, Cal.
Were I the Rose. Song.....Mrs. Birmingham, Stanford University, Cal.
What Said the Wind. Song.....Miss Frances Nourse, San Francisco, Cal.
Ave Maria.....St. Dominic's Church, San Francisco, Cal.
Triumphal March (Benedict). Organ.....Dr. Stewart, Redlands, Cal.

GUILMANT ORGAN SCHOOL.

THE fall term of the Guilmant Organ School is being marked by the addition of new and talented students to the already large list. As was announced last week, Mr. Carl has engaged Clement R. Gale to take charge of the Boy's Choir Training Department on January 8, and this has been received with high favor. Students have the privilege of studying with Mr. Gale at the school without taking the regular course. The second Students' Recital was given at the First Presbyterian Church on November 20 with fine success, and will be followed by another on December 11.

Miss Clara Stearns appeared as solo organist at the last concert of the Troy Choral Club, playing two numbers with orchestra. The local press says of her work:

Lovers of organ music found much to admire in that part of the program assigned to Miss Clara Stearns. Miss Stearns is a thorough musician and occupies a high position as an organist. Her numbers were the "Pastoral," from a Sonata by Guilmant, and the allegro movement from Handel's Concerto No. 4. Her playing was characterized by good technical skill, artistic combinations, producing fine effects, and a comprehensive conception of the meaning of the composers. The orchestra was a splendid adjunct to the organ in these selections.—Exchange.

It was a happy conceit that prompted Mr. Lindsay in making up his program to present Miss Clara Stearns in two organ solos, with orchestral accompaniment. The novelty was as charming as the performance of Miss Stearns was praiseworthy. She first gave the "Pastoral," from Guilmant's No. 1 Sonata, and followed with the allegro movement from Handel's Concerto No. 4. To organ students her performances meant much in the way of advancement; to music lovers it was a genuine delight. Her beautiful coloring, her satisfying repose, her poetic reading, these are what especially characterize her playing and place her upon a high plane of musicianship.—Exchange.

Reform of the Chorus.

THE stage manager at the Casino has caused general gloom in the ranks of his chorus by posting this notice: "No more money will be advanced on salaries. The players will be discouraged from attending gay after theatre supper parties. Preference will be given those members who are well behaved and conservative." Now let the old discussion take new life, about the stage and its morals.

CARL VENTH'S SONG CYCLE.

CARL VENTH'S dramatic song cycle, "Hiawatha's Wooing," was sung at Mendelssohn Hall last Friday afternoon by Mrs. Lillian Pray, soprano; Mrs. Isabella Bouton, contralto; John Young, tenor, and Julian Walker, basso. The composer assisted at the piano. This was not the first metropolitan hearing, for a performance of the work was given at the Hotel Majestic last spring. Many musicians who heard the cycle then were most favorably impressed with Mr. Venth's score, and knowing something of his talents as a composer it seemed reasonable for them to express approval of the new piece. If the greatest composers in the past had to endure hasty, flippant and unjust criticism, Mr. Venth cannot hope to escape.

In his setting for "Hiawatha" Mr. Venth has introduced some Indian themes with good effect, and there are some charming numbers in the cycle, particularly for the contralto and basso voices. The worst that can be said of the composition after two hearings is that it is monotonous, but then so is the story of Longfellow's "Hiawatha" monotonous. In his music the composer has perhaps adhered too faithfully to the theme. Now that Longfellow is dead and cannot be benefited, he is being praised by the same sort of Philistines that years ago charged him with plagiarism and underrated him as a poet. But even those who always admired him and now reverence his memory cannot say that "Hiawatha" is a great poem, and so there was no sacrilege in the additions to the text made by Henry Earl Hard. Mr. Hard is principal of Grammar School No. 78, Brooklyn. He is a graduate of Yale and is well known in a cultured circle for his literary gifts and altruistic bent.

Of the four singers, Mrs. Bouton, contralto; Mr. Young, tenor, and Mr. Walker, basso, divided the honors. The contralto is singing unusually well this season. Mrs. Young is making rapid advancement and Mr. Walker is singing better all the time. Considering that he is a violinist, Mr. Venth's assistance at the piano was reliable and naturally in sympathy with the singers. There were many musicians in the large audience, and these led the applause and recalled the composer and singers at the close.

Ergskine Porter in Allentown.

ERSKINE PORTER, the boy soprano, sang with great success at Allentown, Pa., on November 25 at the concert given by the Arion Male Chorus Club of that place in the Lyric Theatre. Master Porter sang his numbers with great finish and rare expression, calling out enthusiastic applause. His selections were as follows: "Hush, Little One," Beignani; "You and I," Lehmann; "Summer" Chaminade, and "Merry Brown Thrush," Dudley Buck. Following is a press notice:

The boy has a sweet voice, which is remarkably well trained, and he showed that he was a little master in every respect.—The Allentown Morning Call, November 26.

Master Porter gave two solos in Bushwick Reformed Church, Brooklyn, on Thanksgiving morning, which were beautifully rendered. The numbers were, "I Will Extol Thee," by Coster, and Willard's "Ave Maria."

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A Great Triumph—Mark Hambourg, Soloist, Earns Liberal Share of Honors.

NEW YORKERS were glad to hear the Philadelphia Orchestra last Wednesday at Carnegie Hall, and the metropolitan audience was generous in its approval. However, to the practiced observer a certain undercurrent of discontent was everywhere apparent. The listeners were pleased, and yet not pleased. They admired, and yet they did not admire. Was it the fault of the orchestra? Decidedly not, for never has New York heard more pleasing performances than those given last Wednesday evening at Carnegie Hall. Was it the fault of the leader? Impossible, for Fritz Scheel displayed temperament in the Goldmark "Spring" overture and proved himself a student in Brahms's C minor Symphony, No. 1.

Where then lay the fault? Nowhere but in the minds of the audience. They were surprised; they were discontented; they were—to put it frankly—intensely envious. As one composer said: "I feel jealous, and twenty or more persons here this evening have expressed themselves in the same vein to me. Where is our boasted musical superiority, where our significance as an art centre? Here comes an organization out of sleepy old Philadelphia, an organization not yet two seasons old, and plays the classics as we seldom hear them performed here. What splendid enthusiasm; what superb aplomb! Isn't it discouraging to think of our own haphazard orchestras, shambling through their moribund concerts under the leadership of wooden timebeaters? When will we have a permanent orchestra in New York? When will we take our proper place by the side of Boston, Cincinnati, Chicago and other cities? When will we get the world's best music, rehearsed into perfection, and performed by men who devote their time to these tasks and play neither at Newark weddings, Jersey City picnics nor New York table d'hôte dinners? It is a shame that our large and intelligent public is treated in this fashion. It is a blot on the fair fame of New York musicians. It is a good thing that relief is in sight in the shape of Herman Hans Wetzler and his symphony orchestra. Of course it is an open secret that this organization will be New York's permanent orchestra. Other leaders will naturally do much to discourage the scheme, but the men of money who are lending influence and financial aid to Wetzler will brook no interference from musical politicians."

There is the whole situation in a nutshell, neatly and eloquently expressed. It is proof that the public and the representative musicians of New York are thoroughly aware of internal conditions here and will revolt so soon as they think the time is ripe. They are merely waiting for the proper orchestra and the proper leader in order to flock to his standard and to kill by contempt all such other enterprises as seek to come between the musical people of New York and their proper rights.

For such mutinous thoughts the excellent work of Scheel and his men was in a large measure responsible. When the well groomed body of young men—some of them very young indeed—stepped on the stage the audience wondered slightly. With the first incisive beat of Scheel's stick wonder changed to enthusiasm. Almost at once the battle was won for the newcomers. They were young men and they played like young men. There were no indifference and no somnolence. Every movement of the conductor's left hand met with instant and vital response. The strings were rich and vibrant in quality, their chords full, their passage work smooth. The reeds were remarkable. Old New York musicians stared to hear such clarity of tone, such precision of attack and such finish in phrasing. The brasses were sonorous in volume, well balanced and never too harshly in evidence. The French horn player has no superior anywhere. All the players are alert, obedient and enthusiastic. They delight in their own music. They like and respect their leader. They are

bound together by common contracts, aims and ambitions. They have what our New York orchestras lack—esprit de corps.

The Goldmark Overture was boundlessly happy in spirit. It had the true ring of "spring," and our concertgoers, used to the jaded performances of this work, listened to it as to a novelty. In reality, New York had not before heard this overture as it really should sound.

The Brahms Symphony brought Scheel into strong relief. He made no attempt to create "atmosphere" by artificial means. He played the work as Brahms has indicated in his score, and the "atmosphere" took care of itself. There is only one way to play Brahms properly: that is, to play him correctly. If this be done, the "rugged spirit," "the serious grimness" and all that sort of thing will stand forth quite without assistance. Scheel knew his score intimately, for he merely glanced at it from time to time and gave his full attention to the orchestra. Scheel is a man who indicates cues. We have here become accustomed to regard this as a rare virtue on the part of a leader. The first movement, usually considered rather



Photograph by Gessford & Van Brunt, New York.

MARK HAMBOURG.

vague, was quite comprehensible as played by the man and his men from Philadelphia. Themes there were, and one could follow their construction and their development. The Andante, with its true lyrical flavor, was played like a solo by a single player. Here did the brass earn well deserved laurels. The Allegretto, with its quaint rhythmic accents, could not have been improved upon. And the Finale, usually explosive and boisterous, received a sane, polished reading that served immeasurably to reveal to the listener the idea and purpose of the entire symphony.

Tschaikowsky's Suite, No. 1, op. 43, is a tricky piece for orchestra. In the "intermezzo" and "divertimento" the Philadelphia orchestra lost none of the high coloring and Calmuck warmth of the strenuous Russians music. They played with a vim and bravura that was irresistible. Liszt's Second Rhapsody roused the audience to demonstrative enthusiasm. Scheel and his men were applauded to the echo, and they may be proud in the knowledge that this marked favor came from the same persons that have heard all our many local orchestras, present and defunct. The applause was fraught with meaning.

Mark Hambourg played Tschaikowsky's B flat minor Concerto for piano and scored a tremendous triumph.

He was cheered and applauded and recalled a dozen times. He was forced to play an encore, a discreet arrangement of an aria by Gluck. Hambourg comes back to us as an artist fully matured; a pianist of prodigious powers, tried by experience and chastened by intellectual study. Small, sturdy and self reliant, at the keyboard Hambourg's appearance suggests d'Albert and Rosenthal. And the resemblance might be traced to the young man's playing, too, for in breadth and power, in technical daring and brilliancy and in mental grasp of his material Hambourg frequently reminds one of the giants of the keyboard. There was no deliberation in the pianist's manner as he took his seat; there was anything but lassitude in his thundering attack on the massive opening chords of the concerto. He hurled himself at the keyboard and piled up climaxes that were almost terrifying in their intensity and power. Scales were ripped off like flashes of lightning, octave sequences roared with the speed and weight of a miniature Niagara, and the most intricate figurations rolled from under this young magician's fingers with almost absurd recklessness and ease.

Superlatives have been done to death in describing musical performances, but Hambourg's playing arouses the sense of the transcendental. He is superlative in his style. He does nothing by halves. He is at it hammer and tongs from the first to the last beat of the baton. He could not do otherwise. The key to the man's playing is his uncontrollable temperament, and he seems carried away at the mere touch of his instrument. In cantilena passages Hambourg seems like a changed person. He vibrates on the keys as on the strings of a violin, and manifold and beautiful are the tonal gradations that he is able to conjure forth from the most unresponsive of all musical instruments. The slow movement of the concerto was played with tender grace and infinite charm. The finale fairly excited the audience. Hambourg's chords and octaves are phenomenal. Not even Gruenfeld has a more marvelous pair of wrists. The concerto ended in rousing fashion, and, as already told, Hambourg was tendered an ovation. The superb piano was no small aid to the player.

It seems a pity that New York cannot give such concerts here out of the plenty of our own resources. Philadelphia is indeed to be envied.

SOUSA'S BIRTHDAY, 1856-1902.

THE London (England) *Chronicle* of November 6 paid this pretty compliment to John Philip Sousa on his birthday anniversary:

This is my birthday.—Shakespeare.

JOHN PHILIP SOUSA, November 6, 1856.

I live an American; I shall die an American.—Daniel Webster.

The master stands,

And holds a * * * rebeck in hand,

* * * and spreads his musical commands.—Francesco Redi.

The master's hand in * * * universal minstrelsy.—Somerville

Noble architect * * * of noise.—Crashaw.

He would turn on avalanches of music at his audience till he in his turn was overwhelmed with applause.—Felix Moscheles.

A thousand open eyes, and thousand listening ears.—Pope.

Loudness and strength of sounds.—Burke.

Sometimes a thousand twanging instruments.—Shakespeare.

And bass and treble * * * strike the skies.—Pope.

You, with your talent, have succeeded in America.—W. D. Howells.

The Laugh on New York.

THE committee in charge of the big Berlin Music Festival, to take place in 1903, evidently knows its business. No New York orchestra has been invited to take part. The committee has extended invitations to John Philip Sousa and the Marine Band of Washington to represent the United States. Vienna will send Herr Strauss with a Viennese orchestra; Paris will delegate M. Massenet and the Philharmonic; Prague will have M. Dvorák and the Slavonic Orchestra; Signor Mascagni will represent Italy, and M. Moszkowski will interpret the music of Poland. Invitations will also be extended to Hungary, Holland, Sweden, Russia and also Oriental countries, so as to typify all classes of modern and Oriental music.

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THIS paper contains more reading matter than any other weekly magazine published in the world.

THE great success of the Chicago Musical College, with its roll of 3,000 pupils, has encouraged some Western capitalists to look over New York as a promising site for the establishment of an immense new music school. A property on Madison avenue, near Fifty-ninth street, has already been optionally secured by the syndicate. The institution is to be conducted on a strictly business basis, and will be headed by a piano pedagogue of international reputation.

SOME persons write poor English, but they write worse German. We have been led to believe that our leading German paper, the *Staats-Zeitung*, is a passable authority in its chosen language. Some excerpts from a recent music criticism in its columns

GERMAN STYLE.

"ALREADY YET."

have done much to dispel our illusion. Lovers of a pure German style will marvel at this hodge-podge: "In seinem gestrigen Recital in Carnegie Hall hinterliess der jugendliche böhmische Queiger Jaroslav Kocian Eindrücke, die geeignet waren, die Meinung zu erhärten, die man sich am vorigen Samstag, bei Gelegenheit seines New Yorker debüts über ihn gebildet hatte." The word "die" seems to be a great favorite with the writer. We would like to be informed what are "hartes Studium" and "musikalische Leber"? This is the sort of dialect that obtains in the corner groceries of Little Germany.

THE *Detroit Free Press* says rather pathetically: "Pugno is one of the deepest thinkers of all the pianists, professor at the Paris Conservatoire, full of honors in lands where good pianists are much more numerous than they are in America; he came to Detroit prepared to give an elevating and instructive exposition of the works of composers of widely different times.

THE SAME OLD TROUBLE.

He played before fewer than 200 people. What is the trouble?" We would point out to the *Free Press* that the trouble seems quite apparent. It might be divided into two fundamental parts. In the first place Detroit is one of the dearest cities, musically, in the Union; and in the second place Pugno was doubtless insufficiently advertised. Therefore the blame falls jointly on the musical people of Detroit and on the persons who had charge of Pugno's recital there.

The *Free Press* adds: "Pugno himself seemed mildly surprised when he noted the empty seats. After the concert he asked: 'Have you no conservatories in Detroit?' He was assured that there were a number of institutions of that kind in the city. 'Where are the pupils?' was his next direct question."

The pupils probably were not made properly aware of Pugno's presence in Detroit. The custom of some managers of sending artists on the road haphazard is little short of a crime. Only last week such an artist was in this office, complaining that he had been sent forth into the West without a route card, railroad schedule or hotel list. The contract signed and his commission collected, the enterprising manager closes his door on the artist and consigns him to his destiny. It is the business of the manager to know the musical character of every city in this country. He should have known that Detroit has no orchestra worthy of the name, and that there is no real musical endeavor, and there is no real musical public where there is no orchestra. However, much of this ignorance could have been overcome by proper press announcements. Next to

a permanent orchestra the greatest musical good in a community can be exerted by the daily papers. There are good critics in Detroit, but they have nothing to criticise. A city of similar size in Germany would own a subsidized grand opera, a permanent orchestra, a symphony course, a municipal conservatory, a fine art museum and an important picture gallery. In view of this lack of musical atmosphere in Detroit managers must create an artificial atmosphere when they desire to give a concert there. Failing this, there is only one other resort left for the pianist—he must hawk his own tickets from door to door.

Several excellent conservatories in Detroit are struggling hard to remedy this discouraging state of affairs, but the battle is a long and a hard one.

"What is the trouble" in Detroit? Trouble enough, we should say.

NOT long ago a scholarly pianist gave an afternoon recital here that attracted about 100 listeners, of whom several dozen had paid for their tickets. The receipts at the box office were a trifle over \$40. The ability to give such a recital was the result of about twenty-five

BRAWN VERSUS BRAINS.

years of intellectual study on the part of the pianist. He is considered a master in his chosen craft. Almost simultaneously with this man's recital there was going on in New Haven a football game between the teams from Harvard and Yale. Twenty-two men pummeled each other and fell on an inflated pigskin ball. Thirty thousand persons paid \$50,000 to see this edifying exhibition. The ability to force the pigskin ball over their opponents' goal line denoted on the part of Yale players the result of several months of bag punching, dumbbell lifting and wrestling. Of course it will be at once apparent to the intelligent student of economic conditions in America that in the ethical scale the football player occupies a place far superior to that of the pianist. It is therefore but just that a piano recital of two hours should net \$40, while a football scrimmage of two hours amasses a fortune of \$50,000.

GRAND opera, the direct foe of the symphony, the sonata and the quartet, is a crime against the sacred cause of music. Wherever there is opera there is, comparatively speaking, no absolute music. The history of the musical world amply proves this proposition. Before the coming of opera, composers aspired to only the highest ideals. Money

THE CRIME OF OPERA.

making with musical works was unknown then. Early writers in Italy, Germany, France, England and the Netherlands wrote for themselves and for the Church. The spirit of these compositions is evident in the scores that have come down to us. With the advent of opera all this changed. The cupidity of the musicians was aroused. The glitter and glare of the footlights invaded the quiet studios; the Church was abandoned for the Theatre. Music was no longer written to elevate, but merely to please. The Italians and the French henceforth practically put absolute music out of their curriculum. We have no classical symphonies from those countries. In Italy there sprang up an amazingly fecund school of opera composers, headed by Caccini, Peri, Monteverde, Scarlatti, Buononcini, Porpora, Piccini, Paisiello, Cimarosa and others. Later Cherubini, Spontini, Rossini, Pacini, Donizetti, Bellini and Verdi, all men of talent, set the baleful example for the young musicians of our own day. Opera is the end and aim of nearly every Italian composer. In France it is the same story. Perrin, Rameau, Philidor, Grétry, Mehul, Boieldieu, Auber, Herold, Halévy, Adam and Meyerbeer have established traditions that obtain firmly

in France to this day. The students of the Paris Conservatoire are trained to sing in opera, to play in opera and to write opera. The director of the Conservatoire is usually an opera composer. César Frank, France's great writer of absolute music, was ruthlessly deprived of the right to become director of the Conservatoire in order to make room for Delibes, the writer of ballets. In Germany Wagner for some generations stopped the progress of absolute music. Richard Strauss barely escaped the fate of his predecessors. Brahms, the belated romanticist, was saved only by his obstinacy, and perhaps also partly by the help of Hanslick, who hated Wagner.

In England the trend is toward opera. In Russia Rubinstein and Tschaiakowsky wasted many precious hours in devising sensational operatic works. New York has an opera; therefore it has no permanent orchestra. Those American cities that have permanent orchestras have no opera. The inference is obvious. Our good soloists cannot attract paying audiences. The money of our musical public goes to the opera. Only those artists who are advertised with the methods in vogue at the opera can hope to win lucrative fame in this country. That is why Paderewski and Kubelik made triumphant tours. Our public's taste has become vitiated. It is no longer merely the music that they want. It is the glamour of personality, real or fancied, and the spirit of sensationalism that attract the intelligent public. The demand for symphony concerts, for Beethoven recitals or for chamber music recitals does not really exist. These forms of music can succeed only when they are made "society functions," thus proving again that some other cause than mere love of music actuates the public to attend certain concerts. In all this is the influence of opera—opera, a crime against absolute music.

ECHOES OF THE FEAST.

THE issue of THE MUSICAL COURIER of last week contained its usual letter from Berlin, which on this occasion was dated "German Headquarters of THE MUSICAL COURIER, Hauptstrasse, 20 A, Berlin W., November 8, 1902," and it contained the following paragraph:

Among the musical visitors of the past week who honored the Berlin office of THE MUSICAL COURIER with a call was Robert Haven Schauffler, a recent graduate of Princeton, who brought me a letter of introduction from my old and highly esteemed friend William J. Henderson. Schauffler's literary aspirations seem to lie in the direction of the much berated field of music criticism, and he intends fitting himself for an American career by not only widening his musical education in the way of studying his chosen instrument, the cello, but also by listening to a lot of good music and attending several courses of lectures on art and aesthetics at the Berlin University. Gifted with a fine literary style, as shown in some examples of poetry which Mr. Schauffler handed to me, and with such general and special musical, as well as aesthetic, training as can be found in Berlin, and cannot be found in New York, Mr. Schauffler will, no doubt, in due season become one of the foremost of America's future music critics.

Pending the time of the transmission of the very letter containing the above paragraph, the music critic of the *Sun*, who is referred to, was engaged in a diatribe against this paper. That is to say, while he was preparing his hostile and unwarranted speech—a speech in which he mentioned something which he cannot prove—the machinery of this business and the influence of this paper were being used in his interests, for the letter of introduction from him to our Berlin correspondent must, like all such letters, prove of some direct or indirect benefit to him. Whether of benefit or not, this very music critic did not hesitate to use us, while within his mind he was nourishing abuse of us, which he poured forth with vitriolic violence at a dinner given ostensibly to honor a man, but in reality to make a demonstration against this paper.

And think of it! This dinner called by a committee consisting in part of the music critic of the

Tribune and the music critic of the *Staats-Zeitung*, and qualified through the attendance and moral support of the music critics of the *Sun* and the *World* the *Times* and other papers—this dinner marshalled an array of between fifteen and twenty musicians of this four million community, with its 13,000 musical people of all professional musical lines. Suppose 150 or 200 professional musicians had accepted the call—what would that have amounted to as a demonstration against this paper? Nothing. But fifteen or twenty! Twenty professional musicians was the number which this combination of daily newspaper music critics could influence against THE MUSICAL COURIER, and some of those first consulted us before attending and asked to represent the paper!

The realization of this humiliating fiasco must have a peculiar bearing upon the editors of the daily papers, for surely they never would or could have permitted such a course on the part of their staff members had they known of it. The ethical offense involved in the use of the names of these great daily papers must now become so apparent as to call for some action, for the proprietors and editors of the daily papers had no reason to aid through their music critics a scheme that would represent an injury to this property. The *Sun* has been making a vigorous fight against the Typographical Union on a similar proposition—interference in its business and property. The *Tribune* years ago, during a fierce political campaign, was accused of having precipitated the Republican defeat, because it fought for a similar principle—non-interference in its affairs and its journalistic rights. These and the other daily papers cannot calmly rest under the imputation cast upon them through the action of their music critics in utilizing their positions and the names of the papers to create a demonstration against another paper! They cannot afford it. Their future position against the Unions is placed in jeopardy, and it is peculiarly humiliating, as the demonstration ended with the pusillanimous fiasco of only twenty musicians of Greater New York endorsing the stand taken by the daily press through its music critics. To attempt now to uphold their music critics, either through non-action or otherwise, would not only place in jeopardy the freedom of the daily press, through the support of the right of interference outside of the columns of the papers—extraneously through attempted organization or combination—but it will strengthen the unions in their claims and justifiably so, particularly because it was a failure, and a failure of representatives of the daily press.

Neither can the daily press afford to admit that it was properly represented or admit that it supported its music critics, for this would mean that nearly all the music critics of the daily press of New York, except the *Herald*, which has no critic, and the *Evening Post*, which has a most influential critic, could not succeed in gathering about them for a demonstration against the leading music paper of the world even as many as twenty-five musicians.*

So far as a libel case is concerned, why that is the usual condition with a paper of influence, and as Horace Greeley was wont to say, when there was no case on: "There must be something wrong here; there is no libel case on the docket against the *Tribune*." All powerful papers suffer the annoyance of libel cases, and hundreds of thousands of verdicts of libel have been entered against newspapers and journals. But since when have journalists joined malcontents to exult at a verdict given against a paper? Are not all journalists and newspaper men equally interested to minimize the effect of a libel verdict? Or do they desire to stimulate such proceedings? In doing so they must remember the prejudices of juries against corporations, and the fact that nearly all newspapers of consequence are published by corporations. What have the music critics of the daily

* Most of the people at the dinner were critics, business men or dramatic people who have no relations with classical music such as this paper and the music critics represent. Many of them never attended a symphony concert or a chamber music concert—we mean many of those at the dinner who are not professional musicians.

papers in question been doing? They have actually posed before the community as interested litigants, who were benefited through a libel verdict given against a newspaper. That is to say, they have encouraged libel actions. Does that meet the approval of the publishers of the daily papers? Is that the new dispensation? Is the libel law as it stands now upheld by the daily press? Very well then. If it suits those daily papers whose critics have ratified the verdict against THE MUSICAL COURIER, it certainly must suit the professional musician, and through him and her THE MUSICAL COURIER. The music department of the daily paper is a source of loss and not profit, and hence libel cases against daily papers on the part of musicians must end the critics, for the stockholders of the corporations owning daily papers will not suffer the cost and annoyance. The music critics who attended that so called demonstration against THE MUSICAL COURIER must therefore by this time see—unless they are actually as dense as is usually assumed—that they were engaged in digging their own graves. They were endorsing all kinds of schemes to promote libel cases against music criticism, and that puts a conclusive conclusion to music criticism in daily papers. If this philosophy is not sound we will eat their criticisms, and we all know how indigestible they are.

As to the *Sun* critic, who was occupying his time as an orator to defame a paper on which he was at one time engaged, and who at the time of his speech was making use of the very paper to push a friend along, we must necessarily leave that to the paper he is writing for. If the *Sun* can endure it, as a matter of course THE MUSICAL COURIER certainly can. These are frequently questions of taste if not of policy, and after all it is a very small matter compared to the attitude of the music critics and the effect produced in the newspaper world. Never mind the world of music for the present. How do the daily papers stand to the Labor World, to the Newspaper World, to Journalism and to Law in view of the manner in which they have been committed by the music critics in this instance? That is the question. It seems after all to have been a modern Belshazzar's feast.

BAD MANNERS AT CONCERTS.

THERE are Americans who sympathize with Paderewski for publicly representing the bad manners of certain persons that attended his recent recital in Manchester, England. The London *Daily News* commenting on the incident said:

M. Paderewski's rebuke administered to a few ill-mannered members of the audience at his recital at the Free Trade Hall on Tuesday night was amply deserved. It appears to be the playful custom of some people in Manchester to rise from their seats in the middle of even the most delicate musical performance, and wander about the corridors, opening and shutting the swing doors in a highly disconcerting manner to a pianist of the sensibility of M. Paderewski. The Manchester critics have already spoken very plainly on the subject, and on Tuesday night M. Paderewski was so annoyed during the performance of Chopin's Ballade in G minor that he stopped the music and left the platform, not resuming the recital until the door had been closed. The great pianist was quite justified. At a piano recital anyone who wants to leave can do so between the pieces, especially in the Chopin selection, which as a rule consists of comparatively short works.

Americans are more sensitive perhaps than their English cousins, but over here, too, there is altogether too much noise and interruption at recitals and concerts caused by late comers. No matter at what hour concerts are announced to begin in New York more than half the audience often arrives after the music is under way. While ushers, as a rule, are not permitted to seat persons during the performance of a number, the confusion often prevents those who take art seriously from enjoying it as they would if there were no distractions.

The Critic's Opportunity.

THE PHILADELPHIA ORCHESTRA.

SIXTH PAPER.



It would almost appear that something like a definite policy was tucked away beneath the unostentatious entry of the Philadelphia Orchestra into New York. We can scarcely believe that the director, Fritz Scheel, was unaware of the momentous event presided over by Mr. Grau or that he did not know that "beauty and chivalry," so far as New York was able to furnish these, would be gathered at the Metropolitan Opera House to grace Mr. Grau's function. He must have known, too, that the critics, whose privilege it is to "pluck offenders from the mass for judgment," would be, for the time, attached to the chariot wheel of the only impresario, and would, therefore, so far as the Philadelphia Orchestra was concerned, be harmless.

Can it be possible that the director of the Philadelphia Orchestra deliberately selected this auspicious occasion for his appeal to a New York audience?

Had the critics, instead of their understudies, been present at Carnegie Hall Wednesday evening it would doubtless have been impossible to avoid comparisons with the New York organization; and indissolubly linked as these critics are to the fortunes of that body and to the fortunes of its conductor, it is difficult to believe, basing belief on previous experience, that the comparison would have been in favor of the Philadelphians. We are all familiar with the fine spirit of loyalty that animates these critics; which controls not only their public utterances but their private thoughts; we know the dashing figure they cut as they stand back to back fighting for what they are pleased to call "American Light Opera"; the fine scorn of their own interests which leads them to defy not only the traditions of their cult but the musical taste of two hemispheres in the attempt to establish upon a permanent basis the Art of Arts, as they understand it. There is a recklessness, a thoroughness, a picturesque feudal element in this attitude that gives it a mediæval flavor, and though few of us in this degenerate age can afford to assume it we can all admire it at a distance—and we do; but at the same time we realize how little anything has to expect that stands without the pale of this charmed circle.

In the circumstances chosen by Mr. Scheel the critics have escaped the necessity of putting themselves on record; the orchestra has come and gone, making a distinctly favorable impression upon the audience, always more or less fairminded when left to itself, and the press agent has secured, at a minimum risk, the metropolitan press notices which are supposed to have so much weight in the provinces. It is true that the same diversity of opinion that lends delightful variety to the propaganda of the critics in their fine moments is reflected in the utterances of their substitutes; that the grapple of the latter is uncertain and their views contradictory; but the main point is gained and everybody is happy.

The *Sun* declares that the "woodwind is, as usual, in a newly organized body, the unequal spot," while the *Times* selects the "woodwind choir" for especial

praise, and the *Tribune* discreetly dismisses the whole affair with a few glittering generalities. The *Sun* says the first movement of the Brahms Symphony was "not clearly worked out," while the *Times* declares it was in the Brahms Symphony that "Mr. Scheel and his men showed their powers in the best light." The *Times* proceeds:

It was a reading of real intellectual power, penetrating the deeper significance of the work, and showing forth the poetic and essentially romantic spirit that underlies it. Its details were elaborated with an affectionate care that did not allow the larger proportions of the composition to be effaced. There was vitality in it and the strength of conscious power. Of itself it went far toward placing the Philadelphia Orchestra upon the high plane that it is seeking in the estimation of the musical public of this city.

Mark Hambourg, whose titanic performance of the Tchaikowsky Concerto in B flat minor was, so far as the audience was concerned, the *piece de resistance* of the occasion, is dismissed with a casual mention, despite the fact that his reception recalled the triumphs of Paderewski in the days when the latter bore his blushing honors thick upon him.

The newspapers that were able, without the slightest hesitation, to settle the status of Pugno and Lamond under conditions precisely similar are silent with regard to Hambourg. Is this silence golden or is it deadly? Is it due to the fact that the official critics deem Hambourg unworthy of their steel and so allow him to be dismissed by underlings, or is it only a sinister reprieve against the day when, descending upon him in solid phalanx intent upon the coldblooded scrutiny from which no guilty thing escapes, they shall damn utterly? There is something uncannily suggestive in this reservation of opinion, bearing in mind the prompt and cheerful manner in which the newspapers are in the habit of pronouncing upon everything from Beethoven to "Nancy Brown."

The reporter for the New York *Herald*—this paper employs no critic—takes a running jump at the Philadelphia hurdle, collides with Hambourg and comes a cropper after this fashion:

In its personnel are many good players, notably among the wind instruments. The soloists of the woodwind department acquitted themselves with credit in the symphony and the heavy brass proved sonorous and well intoned. The horns exhibited a certain wooliness and uncertainty which, in part perhaps, was due to the weather. The strings, while owning a fairly smooth tone, seemed deficient in both virility and power.

To the conductor's somewhat ambiguous beat must be ascribed a lack of "bite" and incisiveness of attack and occasional looseness of phraseology; and Mr. Scheel must be charged with a reading of the symphony in which only the most superficial attention was given to the dynamic directions of the score. Notwithstanding these matters, however, there were excellent periods in the work—notably in the last movement of the symphony and in the Tchaikowsky Suite.

The soloist, Mark Hambourg, made an impression in the concerto only for exaggerated mannerisms, an explosive style and a forced tone. He was repeatedly recalled and added as an encore a melody of Gluck.

Kocian and the Critics.

Another unfortunate concerning whom the critics have been variously, if not prosperously, delivered during the week just past is young Kocian. First in reference to his bowing, a purely technical matter wherein there would seem to be no excuse for a difference of opinion. The *Times*: "He

showed a good but by no means remarkable command of bowing."

The *Sun*: "His bowing is full of vigor. * * * he is a fingerboard expert and a smart manipulator of the bow."

The *Tribune*: "He is a master technician, a self contained and capable musician."

With regard to his tone, also a technical matter. The *Times*: "His tone is rather small and not entirely pure and limpid, neither is it truly sympathetic."

The *Sun*: "His tone was at times deficient in life and magnetism."

The *Tribune*: "Greater purity of intonation and lucidity of reading, in spite of phenomenal speed, could not have been asked of mortal violinist." (This was in the Bach number, wherein, according to the other critics, Kocian did not shine.)

His interpretation:

The *Times*:

If he struck no fire out of the display pieces that he exploited his technical powers in, he had an opportunity to show at least a broad cantilena and finished phrasing in the "Sérénade Mélancolique" of Tchaikowsky. He played it with sincerity and painstaking care, but without distinction, without elevation of style. Such a performance could be duplicated over and over again here without the necessity of sending to Bohemia.

The *Sun*:

The cantabile of the Ernst Concerto is enough to make angels weep, yet it can be played with a pure and polished legato. This, however, is just what Kocian, so far as he revealed himself last night, lacks. His cantilena is broken and spasmodic. It has audible hinges. It does not sing. This, of course, is a lamentable defect in violin playing, and it may be that later the youth will show that he can play some real music in a more musical style.

His bowing is full of vigor—something too much of it at times. But youth is youth, and the ardor of an eager young spirit makes the repose of the finished artist hard to acquire. On the other hand, when a violinist poses as a virtuoso only, he should be able to play with brilliancy of color, and this it cannot be said that Kocian did.

His tone was at all times deficient in life and magnetism. In the Tchaikowsky numbers it was even more cold than in the Ernst nonsense, and, furthermore, in these the player's intonation was sadly at fault.

The *Tribune*:

He placed admirable work to his credit in Ernst's Concerto in F sharp minor, played Tchaikowsky's "Sérénade Melancolique" like an artist of the very highest rank, and rasped his G string grievously in the same composer's "Valse Scherzo." It was rather bewildering to have so varied an exhibition from a single source, and must have called up a desire in many minds to take his case under advisement or permit the recording of a Scotch verdict for the present. All that was incontestable was the proof of his possession of extraordinary powers as a violin player, and of a maturity of thought and style far beyond his years. Lofty feeling and genuine artistic refinement spoke out of his performance of the serenade.

The *Sun* on November 23, the day after Kocian's first appearance, had this to say of his command of the fingerboard:

In stopping the youth showed in the Ernst number great mastery of the fingerboard of his instrument. He exhibited exceptional certainty in swift flights into the high positions and in double stopping. In intricate successions of chords and arpeggios he was clear and fluent. His runs, crowded with passing notes and little trills, were played with dazzling speed and with almost unerring correctness.

On November 27, the day after his second appearance, the same paper says:

When Kocian attacked his solo numbers he was a different youth. He played with much larger tone and with far more freedom of style. He again displayed technical skill, though his performance was curiously dotted with uncertain fingering. In the "Moto Perpetuo," from one of Ries' violin suites, he showed much dash and brilliancy in his staccato and spiccato bowing. But it cannot be said that in anything he did there was any disclosure of deep musical force.

The *Tribune*, November 27:

Jaroslav Kocian's first recital, which took place in Carnegie Hall yesterday afternoon, came somewhat like a surprise upon the New York public. The people were amply prepared for the first concert. Managers are eager, press agents willing, newspapers kind. If Kocian could have contrived to dream a melody played by the Sultan of Morocco on the kemangeh (which stands for the fiddle in

the ingenuous mind of the East), the fact would no doubt have been given to the world, accompanied by headlines like trumpet blasts. But the news of his first recital was precipitated upon the public, and came silently—like the snow. Few heard the call; fewer answered it. Consequently there was rather a melancholy air about the affair. The hall seemed very large and very empty, and the temperature, from an artistic point of view, very low. This is frequently the case when a recital follows upon the heels of an introductory concert, and though one's sympathies may go out to the artist, a record of the fact is due to history.

Persons who attended the Kocian recital, if they read this notice in the *Tribune*, probably wondered why this critic, who seems overanxious about the facts of history, should have suppressed the main fact in connection with Kocian's recital, which was that the audience was anything but cold. Was the critic present at the recital or was he, through the brevity of time and the pressure of events, reduced to the necessity of writing the notice in the office? It is the habit of the critic on these occasions to wipe the audience out of existence by stating that those who accept the hospitality of the management must needs discharge the obligation in applause. Supposing, for the sake of argument that this were true, is there any reason why the fact of applause should be denied? Why mention it at all?

The audience was small, comparatively, not especially so, considering the weather; but cold it certainly was not. The Beethoven Sonata was received with indifference, but from the "Moto Perpetuo" on the applause grew steadily, not only in warmth and volume but in spontaneity; a fact that demonstrates a certain power of discrimination on the part of those listening. The office of the critic is to interpret the player, not the audience; but if so unmistakable a demonstration on the part of the audience fails to impress him one may well ask whether it is possible to impress him at all; whether the performer has any chance of reaching him whatever?

Do not these excerpts show that so far as the opinion of the critic is concerned it is a foregone conclusion? that to him there is only one kind of performance on each instrument? that everything must be done according to the rule of thumb, and that in his mind there is no room for individuality? that if the violinist does not produce the "luscious" tone most grateful to the particular ear he need not play at all? That because the thrush sings the song sparrow shall not be heard in the land?

In somewhat startling contrast to the other opinions on Kocian comes that of the *Herald*, but then the *Herald* does not profess to criticize:

Herr Kubelik electrified New York concertgoers; Herr Kocian charmed them. His success is the triumph of a still small voice which speaks from his violin with quiet insistence and great purity of things poetic or intellectual rather than things passionate.

As a means to display his salient qualities, his opening number, Ernst's romantic concerto in F sharp minor was well chosen. Its smooth periods of broad cantilena gave excellent opportunity to Herr Kocian's bow arm—his best point. Violinists are usually either remarkable for their beauty and smoothness of tone—due to the bow arm—or for digital facility and accurate intonation—due to the technic of the left hand—seldom for both.

Herr Kocian belongs to the first class. His bow seems of indefinite length, so smoothly and accurately are the up and down strokes made to join, and it sweeps the strings with a touch phenomenally light.

The resultant tone is a miniature, silken, silvery and crystalline. Only from his G string does there proceed anything commensurate with bigness and sonority, as Kreisler or Ysaye makes one understand the terms. Herr Kocian cooes, whispers, sings almost to himself, and is least pleasing when he leaves this manner, which seems his metier, for more masculine things.

His double stopping in sixths, thirds and octaves was justly intoned only in the slower tempi—rapid passage playing in the upper positions and difficult figurations found him frequently at fault; and his harmonics, saving final ones, were none too immaculate more than once. But Herr Kocian brings to his readings really admirable qualities, both of temperament and scholarship, and has withal something to say for himself.

None has a better chance to know than the critic that an artist is not to be held responsible for the

"preliminary trumpetings" of the press agents, so often referred to in these notices. None knows better than the critic how little these are worth, even when extracted from attempts at serious criticism, and it would seem that he of all others should be willing to dismiss the "preliminary trumpetings" from his mind and meet the artist squarely on the basis of what he can do. When criticism is frankly, avowedly partisan can we expect the press agent, who is occupied immediately and exclusively with the box office, to climb into the seat of judgment and weigh the claims of his attraction with the heroic impartiality of Brutus condemning his sons to death. Are we to look to the press agent for criticism? If so will not the critic's occupation be gone? If the utterances of the press agent were as contradictory and as uncertain in their effects as are those of the critic it is morally certain that his occupation would not continue overnight.

"Tries It On the Dog."

While the New York *Times* is trying to discover why a violinist who plays no better than Kocian should have been imported from Bohemia a still small voice, from the direction of Wilkesbarre, Pa., is demanding why Herr Spanuth was deported from New York to play the Liszt Concerto, which adorned the program when the Philadelphia Orchestra played in that place. The critic of the Wilkesbarre *Record* is kind enough not to suggest that it was perhaps to prevent Herr Spanuth from playing the concerto in New York that he was enticed away; though it is well known that it is customary, when a thing is considered unusually risky, to try it on the dog. It is as well perhaps that Herr Spanuth airs his opinions in a foreign tongue; for it is reasonably certain that any criticism that he may hereafter spread upon the pages of his organ concerning the Liszt Concerto will have no weight with the inhabitants of Wilkesbarre.

It is astonishing that when a man's business is to tell other people how to do a certain thing, he is expected to know how to do it himself when put to the test. This is all that the critic of Wilkesbarre appears to have demanded of the pianist. He does not dwell on his appearance; does not say that he is "ponderous and prone to moisture"; gives no space to the set of his coat, his necktie, or to the size of his hands; and this, when we remember the raw and reckless personalities in which metropolitan criticism occasionally indulges is no trifling amenity. Neither does the critic deal severely with Herr Spanuth's shortcomings; he is only sure that he has heard the concerto played in Wilkesbarre much better, no longer than a year ago, and contents himself with asking wonderingly why Herr Spanuth was brought out.

OLIVER DITSON & CO.'S Musicians' Library, some numbers of which were reviewed in this paper recently, is going to make a very important addition to the musical technical literature of the country. Some splendid theories and ideas are enunciated in the pamphlet that has been issued by the editor, William Arms Fisher, who is controlling the principle of selection and arranging all the details. The whole scheme is on a very broad basis, founded upon an effort to make an absolutely accurate music text of syllabic subdivisions, of song texts and translations, and to get up the typography and the appearance of the books in a manner likely to meet the approval of all those who believe in a practical application of publishing works to meet the demands of the best taste of readers, because after all musicians are readers. They read their music as they read their books. Mr. Fisher is a musician of reputation. He understands the art and knows what the people want, what the musical world is longing for. There is a great deal of chaff that

must be taken from the wheat in order to make the wheat better, more select, higher leveled. He knows how to select this wheat and take it out. The Ditson house is behind him in this matter and they are going to do some great things before the edition is completed.

ONE of Rubinstein's aphorisms is "Music begins when speech ends." In other words, vocal music and operatic music are of an inferior class to music which is unfettered by words. The language of the song and the dialogue of the drama limit the ideas of the composer. They cannot and under conditions are not permitted to express the musician's own ideas, much less to give voice to that "inexpressible" which is found in Beethoven's quartets. "What formidable problems," the Titan of the piano asked, "does not the music of the god Beethoven awake?" It is quite in harmony with these views, as M. Bouyer points out, that Rubinstein defined the piano as "the musical instrument par excellence," as a complete orchestra that lacked only color, and regarded the musician who arranged orchestral scores for the piano as an engraver who reproduces a painting by transposing the colors into values with his monochrome palette of black and white. Under the skilled hands of a true virtuoso the piano becomes an orchestra.

Rubinstein was a partisan; therefore of absolute music he preferred large independent emotion to the precise paintings implied in the words "program music," and hence he declared "the Overture No. 3, 'Leonore,' and the introduction of the second act of 'Fidelio' express the drama with more intensity than the opera entire." Wagner placed himself on record as holding that "Music is the art of expression; it is a means," and H. Riemann defines "program music" as "an attempt to awake in the listener by the aid of the elements of musical expression certain associations of determined ideas." Hence in such music one must study the program to discover what the composer is after, rather than study the music and endeavor to interpret the vague mysteries which it labors to express.

If we adopt Wagner's phrase, "Music is a means," we must infer that it has an object; in plain language that it is addressed to some present or future audience. The composer is striving not to create a thing of beauty merely but to create an impression of beauty in others, and thus the critic has no right to separate the verbal program, to quote M. Marnold, from the musical exposition with which it is united by the author; he cannot consider only the musical part; he must speak as an individual, not as the "herald of humanity, expressing in ever new forms the enigma of existence."

Saint-Saëns remarks, "Is the music good or bad? That is the question. Whether it is or is not, program music does not make it better or worse." That is, "Never mind the program, attend only to the music." But the program, it must be repeated, does limit and imprison the inspiration of the composer. Even Richard Strauss, to quote M. Marnold again, has acknowledged himself the insignificance of a great portion of his inspirations, that the wish to provoke high emotion, to express the extraordinary, blinds him to the quality of the means employed for that object. "The true artist creates because he is urged by an irresistible force, because his function is to create. He is the plant that produces the flower, and unless we admit that the object of the flower is to delight us, that the object of sunshine is to enable us to set our clocks, we cannot conceive a work of art as having utilitarian end," or suggested by a program. In all works of art, considered simply as works of art without regard to edification, the subject holds a subordinate character; what is to be sought is what lies beyond it, the artistic contents of the work.

MUSICIANS TO ROOSEVELT.

The Importation of Foreigners.

ALEXANDER BREMER, in his official function as President of the Musical Mutual Protective Union, has sent the following letter to the President of the United States, as a result of the recent ruling of the Treasury Department, to the effect that the Mascagni imported orchestra was entitled, under the Contract Labor Law, to enter at any port of this country and pursue its calling:

The Letter.

In view of the constant adverse decisions by the Treasury Department against the musicians of this country, who for years have protested against the importation of foreign musicians, and which again has been demonstrated by the recent decision permitting the landing of the Mascagni orchestra at the Port of New York, I respectfully appeal to you, on behalf of the musical profession of America, to aid and assist us to obtain a fair and just interpretation of the alien contract labor law to protect the interests of our profession.

I am thoroughly convinced that the condition and standing of the professional musician, not only in this country, but throughout the world, is not understood at all by the authorities called upon to decide this question. Ever since 1890, when the late Secretary Windom rendered that arbitrary decision designating and classifying all musicians as "artists," every one of his successors in office, when called on for assistance, as the condition presented itself, has ruled the same, to the great detriment and hardship of our profession, thereby depriving thousands of musicians from making an honest living.

Would anyone call the man who daubs the backyard fence an "artist" and place him in the same category with a Rubens, Murillo, Kaulbach or Meissonier? Still, they are both "painters," and it would not be any more ridiculous to apply that appellation there than to apply it to musicians in general, even as to the ludicrous brass band and roaming street musicians, who with their ear splitting noises are inflicting upon a good natured and patient public, or the Hungarian gypsy musicians, who cannot read a note of music, but still are permitted to land here frequently, in spite of continued protests, under the protection of the Treasury Department's unjust definition and appellation of the word "artist." They certainly must discriminate between a Paderewski, Ysaye, Kubelik, Gerardy and other great and prominent "artists" and an ordinary musician who performs in an orchestra or band, who is only part of a musical organization.

The ordinary professional musician is only fairly remunerated for his service, and has no steady employment, but must make his living as best he can at teaching, playing in concerts, theatres, halls, parades, &c. Wherever engagement is offered him he makes a bare living at best, and lives from hand to mouth from day to day, not knowing when the next engagement may come to him. He is certainly a wage earner, and as such is entitled to protection and the benefit of the law the same as any other wage earner. He may be classed as an artisan, but not an "artist."

The musicians have repeatedly protested against this unfair and detrimental interpretation. Bills and memorials have been presented to Congress asking for relief and to properly define our standing in this country as musicians, amendments to the law have been offered by us and our representatives appeared before the Congressional Joint Committee some years ago, who promised us speedy action in the matter, but nothing was ever done. This agitation on our part was principally to prevent at that time the wholesale importation of musicians for the World's Fair at Chicago, but we were powerless, and the result was that while hundreds of cheap European musicians were engaged to play at the World's Fair, the American musicians had to remain idle and witness this unjust infringement upon their rights and privileges as American musicians.

No doubt the same practice, so disastrous to our profession, will be repeated for the coming St. Louis Exposition, unless the Government of the United States comes to our assistance.

Various Considerations.

The stand taken by the Musical Union, that all musicians are not artists, is unquestionably unsatisfactory, for most musicians who have come here for fifty years past were not only no artists but did not even make such a claim. They came here to pursue their trade, and not so much their profession. The profession signifies artistic work or teaching, teaching being frequently merely pedagogic occupation, and the preponderating bulk of musicians did not come to teach or to do artistic work. They came

to the United States to pursue their calling as members of theatre orchestras, military or brass bands, dance musicians, restaurant musicians and orchestral players generally, and as such they organized unions, fixing prices for playing in theatres, halls, hotels, cafés, processions, balls, receptions, weddings and concerts. Many musical unions joined the larger labor organizations, and thereby accentuated their titles as laboring men, as men working together in one calling, in one pursuit as honorable and as dignified as any other.

The orchestral players who come to this country—these many musicians, like the thousands of predecessors—join the unions and are embraced in them as they acquire residence or citizenship, and those late or later comers are of the same stamp as the members of the Musical Union; they are musicians of the kind which would come under the designation of laborers, and they are admitted therefore contrary to the Alien Contract Labor Law, for they are not artists, and when they happen to be admitted under that guise they soon abandon it and join any of the various local unions of musicians as they exist in the various cities. One never hears of them as artists engaged regularly on terms paid to musical artists. The Musical Union is absolutely correct in making that claim. Whenever visiting bands or orchestras come to play here many of the musicians refuse to return to Europe, preferring to remain in the United States, because of the increased earning power of musical labor, and one reason why the European governments are averse to sending their Military Bands to this country to participate at World's Fairs is due to the fact that when such Bands formerly visited the United States many of their members deserted by refusing to return with their Regimental Bands. They then became members of Musical Unions here.

The influx of the Hungarian Gipsy Band, which frequently plays so hellishly in restaurants, has seriously interfered with the musical laborer here, and the "ludicrous brass band," as the letter designates it, as well as the abominable street piano noises, and the personal ingredients associated with them, will prove a serious detriment to the wholesome development of music in our country. They perform chiefly music that appeals to the lowest taste, and they perform it, in most cases with ignorance, merely for the collection of money which goes into the pockets of padrones, who make money besides through publishers who desire their trash to become popularized. The legitimate organ grinder who followed public desire and taste has been succeeded by an organized business that co-operates with business combinations on the outside to force this commonplace music upon the people, who are expected to purchase it at music stores subsequently. Some of the daily papers have even gone so far as to publish this trash as supplements in their Sunday editions, for free circulation further to vitiate musical taste.

The musical unions should consistently and vigorously oppose, through the aid of other associations, any further culture of these abominations, and if they fail to do so the United States will be invaded by such a mass of so called musicians that they will, in various shapes, depose the legitimate musical laborer.

Now as to the "artist"; how are we to differentiate when the lines are sharply drawn, and how about the free admission of chorus laborers of both sexes? Here is a department of music which the Musical Union appears to ignore, but we must remind its members that if instrumental musical laborers should not be admitted vocal musical laborers should have similar protection. Every season hundreds of these "laborers" come to the United States, and many remain here, and the price of vocal labor has been so reduced that it does not pay any American to remain in a chorus. The choruses are full of foreigners, as we all know.

We are merely arguing from the point of view of

the Musical Union, which, if it desires any sympathy, must sympathize with its vocal colleagues. And the admission made by the union through the above letter of its President bars the union or its members from being accepted as judges as to the efficacy of such a musician who claims to be an "artist."

And what if the people of Brooklyn, who are now engaged in an effort to establish a permanent orchestra, should go to Europe for their players? They could point to this letter as evidence that they are right; that they do not want such musicians who indirectly admit that they are not artists and are not of the stamp of players such as are known as members of the Boston Symphony Orchestra, the Chicago, the Cincinnati or the Philadelphia permanent orchestras. This is the dilemma. Mr. Schradieck would say: "We need a few first class artistic oboe players; a first class artistic clarinet player; two young double bass players who are artists, and not mere theatre and dance music rhythm or timekeeping players; we want artists." What then? The Musical Union would say: "We say they are not artists," and Mr. Schradieck would point to the above letter and would have a powerful argument in his favor through it. It would be safe for Mr. Schradieck to decide, because he is an artist, but he would be as much an interested party as the Musical Union now is, and he, with it, would be barred. There are quite a number of conductors of this country who are not artists, but we do not propose to give them \$15,000 because we know it and say it, and so much the worse for music in America, and because they are not artists but merely speculators in music, and often in trashy music, they cannot be acceptable to the Musical Union as judges in the event of a test as to the artistic standing of a musician imploring us to open our gates to him.

This being such an intricate and subtle problem how is President Roosevelt to decide (although notwithstanding his stand in the coal strike he can take no action in this question on that ground)? How is he able to decide, not being a musical "artist"? The union has now fixed that ruling, for if its letter is true to fact, and it seems to be, the union cannot be selected as a judge of "artists"; it can only claim judgment in the case of a laborer musician, and such an one could not be admitted under the Alien Contract Labor Law anyway. Or is he admitted? If so, how does the union propose to prove it. The officials of the Treasury Department are not musical experts. The critics of this town who say that American comic opera is original because some classical composers were identified with thematic coincidences—they are unfit as experts; they are entirely out of it. The conductors who claim that American comic opera is as distinctly a style of its own as Wagnerian music is a style of its own—such musicians are unfit to decide, for they are committed to a degraded position, musically speaking; they have admitted that they have not even perceived what Wagnerian music is, for if they had they could not have blundered so palpably; they are no experts. They are biased.

The law is there and must be enforced, but who is to define it? President Roosevelt could not, even if he were a musical artist. The officials of the Treasury know nothing about music, and even if they did they might consider American comic opera as the highest type of music, and then—great Heavens—what would become of the Musical Union? But the law must be enforced, and if it is inoperative, if nothing can be done with it, it will prove a dead letter, as it now proves. These musician laborers are coming here all the time. Then how can the Musical Union oppose the entry of the better class of musician, such, for instance, as the members of proposed Permanent Orchestras? There is an avenue open for the Musical Union, and upon which it can reach a solution of this question, but it is not our function to give advice to that influential body, not at least unless it is needed.

THE habit of presenting concert audiences gratuitous analyses of the works to be performed has spread from Boston and New York to nearly every other city in the Union. Practiced with common sense and moderation, the custom

ANALYSIS OF AN ANALYST.

has much in its favor; but when the management engages a verbose critic to spread himself over six pages of print, then the practice becomes more harmful than beneficial, and is less of a favor than an imposition. A man who would educate assumes certain weighty responsibilities. If he disseminates wrong impressions he is either insincere or incompetent; if he disseminates no impressions he is superfluous. Nearly every man of genius has left in his wake several more or less able commentators. We find that some of these commentators need commentators; that their explanations need explanation.

Recently we went to hear Beethoven's Fifth Symphony in C minor, one of the works most familiar to us and to the musical public in general, and as we entered the hall the courteous management saw to it that a little pamphlet of analytical "notes," or "comment," or "explanation" was put into our hand. Ever ready to receive new impressions on old subjects we perused this booklet. Our impressions were many and varied, but they were suggested rather by the manner than by the matter of the "explanations."

The sketch of the Beethoven symphony starts with an involved, platitudinous introduction reading as follows:

All great composers have had their imitators, and some have, through the characteristic features of their works, paved the way for the establishment of a certain style of composition, a well defined type. Those whose characteristics are chiefly formal, naturally invite imitation more than others; hence Mendelssohn and Chopin have more would be imitators than Schubert and Beethoven. Beethoven is perhaps the most imitable of all composers, because his characteristics cannot be studied on the surface, but must be traced to the very root of his musical inspiration. Every single peculiarity of Beethoven's style has a deeper meaning, and it would never do to imitate the outer line. With him the germ, the motif is invariably the man himself, and from the outset he handles and treats his themes as only his great and lonesome genius could dictate.

We are not aware that Beethoven is more "imitable" than are Chopin, Schumann, Brahms and Verdi. Where are the successful imitators of these men? Cannot their characteristics, too, "be traced to the very root of their musical inspiration"? Would it do to imitate the "outer line" of their style? If "the germ, the motif is invariably the man himself," then these program notes are certainly the critic himself, who signed them. In the last line of the introduction the Teutonic use of the word "lonesome" is amusing.

"Some have insisted that this lyric intermezzo (second movement) be a prayer, but it would be difficult to detect any whiff of religious sentiment in these entirely human phrases." What is a "whiff" of religious sentiment, anyway?

In the third movement we are told that "broad frolic suddenly breaks upon our surprised ears." It is a pity that it did not break upon the head of the commentator.

Another curious Germanism (the article is full of them) may be noted in this sentence: "It may be added that Wagner wrote the 'Tristan' while he was still exiled from Germany." Later, this stupendous love drama is referred to as "something that through simplicity and spontaneity would remain within the grasp of the multitude." And in the

very next paragraph our critic turns a mental somersault, and says of "Tristan" that it was "of such audacity that the opera houses remained closed to the new work for a long period."

How many will agree with the erudite commentator that "Wagner as a true poet did not endeavor to make his muse subservient to any special tendency"? At once there follows another contradiction in this wise: "Wagner (in 'Meistersinger') satirically shows the sterility of art which has been submerged by technical formulas, but he also urges the necessity to train and discipline the impetuous fancy of youth that brings forward new ideas in plenty, but out of sheer lack of art allows them to die before they have been fully developed."

If this is not following a "special tendency" then we should like to be told what it is. Had Wagner no special tendency in his "Nibelungen," in his "Tannhäuser" and in "Parsifal"? Were his works merely a series of purposeless ramblings? We are willing to concede that perhaps the critic is hampered by his imperfect knowledge of English, and that presumably his program notes are better than they read, but in that event he should hire a translator, who would edit both the thoughts and the English.

WHAT with the castigation recently administered by Colonel Watterson, of Louisville, and the "roasting" for which the New York dailies last week made the opening of the opera an excuse, the Four Hundred has some splendid material for libel

EAST SIDE EDITORIALS.

cases against the great newspapers of the country. To a certain extent these comments are deserved, but some of the writers carry their prejudice to an extreme that is almost shameful, and certainly is ridiculous. An instance was a full column editorial in the New York Evening Journal of November 25. To please his red shirted constituents, the choleric critic of opera audiences pours forth a torrent of vituperation and abuse that might have done duty as the leading article of Herr Most's inflamed anarchistic pamphlet. The Journal defines society as "the heavy, showy, not too clean scum, or froth, which gathers in eddies and corners." One poor old dame draws down on her bedizened head this torrent: "There was the fierce old lady, glaring savagely through a dazzle of diamonds. Snapping eyes, loud conversation proved that no music had charms enough to soothe her (clearly visible) savage breast." Some other women, guilty of nothing worse than being rich, are treated in the following ungloved fashion: "Washed out creatures actually balanced diamond crowns on their heads—vanity gone mad. One scrawny neck, looking like a detailed map of 'Death Valley,' was covered with wealth that would have provided for 1,000 healthy mothers and 5,000 children." The editor ends his screech with a frenzied denunciation of Verdi's "Othello," calling it "a parody on art."

Of course the aim of the article is defeated by its own violence. Society is more susceptible to ridicule than to abuse. To be abusive is to display bad breeding, and society ignores bad breeding. This social usurping of our opera has its good sides, too. Without the financial backing of these persons we would not have a first class opera with a first class personnel. And then what would the poorer lovers of opera do? In music, as in other phases of life, everything is based on cause and effect. The day will come when our middle classes, like those in Continental Europe, will be able to support their

own opera. However, at present our social scheme does not permit of such a luxury for the plain people. A reform will develop, but it cannot be hastened by violent measures. In order to be lasting it must be gradual and the pure result of evolution. The East Side is a potent factor in the make up of our people and of our life, but its proper place is not in the boxes of the Metropolitan Opera House. Nor is the editorial page of a newspaper the proper place for a red proclamation, no matter what tastes it may pander to or envy it may seek to arouse.

STRONG effort is being made in Brooklyn to organize a permanent symphony orchestra, similar to that of Boston. Leading musicians in the borough are supporting the movement, and great hopes of success are entertained. Henry Schradieck, the noted violinist, who has conducted orchestras in Cincinnati and other large cities, says a meeting is shortly to be held at which plans will be formulated to launch the new organization.

THE GRAU OPERA.

THE MUSICAL COURIER cannot, in justice to itself and to its intelligent readers, undertake to print about the Grau opera each week more than merely a list of the works presented by that organization. As a matter of record the casts will be added. Criticism is left to the humorists of our morning papers. They do not treat Mr. Grau with great dignity, it is true. America's foremost operatic impresario is an extremely hard working man, who is doing his best to attain artistic results and to make the opera a paying investment for the stockholders. Mr. Grau is a salaried official and should not be held responsible for a system of which he is neither the originator nor the promoter.

On Wednesday "Barber of Seville" was given, with the following cast:

Rosina.....	Madame Sembrich
Bertha.....	Madame Bauermeister
Count Almaviva.....	M. Salignac
Figaro.....	Signor Campanari
Basilio.....	Edouard de Reszké
Bartolo.....	M. Glibert

Conductor, Mancinelli.

On Thursday an "extra" performance, without request, celebrated Thanksgiving Day. Following was the bill:

"Aida" (by Verdi).

Aida.....	Madame Eames
Amneris {	Madame Homer
{	Miss Bridgwell
{	Madame Mantelli
Rhadames.....	Signor de Marchi
Amonaro.....	Signor Scotti
Ramfis.....	Edouard de Reszké
King.....	M. Journet
Priestess.....	Miss Marylli

Conductor, Mancinelli.

On Friday there was a performance of Wagner's "Lohengrin." The cast is appended:

Lohengrin.....	Herr Anthes
Elsa.....	Madame Gadske
Ortrud.....	Madame Schumann-Heink
Telramund.....	Mr. Bispham
Herald.....	Herr Mühlmann
King.....	M. de Reszké

Conductor, Herta.

"Traviata" was performed at the Saturday matinee. The cast:

Violetta.....	Madame Sembrich
Alfredo.....	Signor de Marchi
Germet.....	Signor Scotti

Conductor, Mancinelli.

"Carmen" was given on Saturday evening. The cast:

Carmen.....	Madame Seygard
Micaela.....	Madame Scheff
Don José.....	M. Alvarez
Dancairo.....	M. Glibert
Escamillo.....	M. Journet
Remendado.....	Herr Reiss

Conductor, Flon.

Electa Gifford.

SO great is the demand for Electa Gifford since her return from Australia that in January and February alone she is already engaged for thirty-two concerts. She is also to appear with several of the leading societies of New York, announcements of which will be made later.

The National Conservatory of Music of America, 128 East Seventeenth Street, NEW YORK.

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10:30 A. M. daily.



Greater New York

NEW YORK, December 1, 1902.

CLIFFORD A. WILEY, the baritone, returned from his Southern trip last week, having sung in a dozen different cities in as many days, and adding greatly to his reputation. Despite the storm of Sunday night many professionals and others gathered at his suite of studios to hear some music and to partake of Mr. Wiley's hospitality. Mme. Anita Lloyd sang some modern songs with brilliant voice and style; Mary Umstead, pianist, played piano solos in a manner to create enthusiasm. The host sang with such spirited vigor and dash that it was infectious. Mr. Wiley's musical evenings always prove most enjoyable.

At Whittier Hall, Teachers' College, a special Thanksgiving chapel service was conducted by Professor Farnsworth, of the department of music, the Choral Club assisting. Misses Macdonald and Wood, soprano and alto respectively, contributed solos. On December 17 the Choral Club will give a concert. There is a large colony of music students at Whittier Hall.

The concert given at the Seventh Street M. E. Church Thanksgiving night was well attended, and a feature of the evening's music was the excellent singing of the chorus choir, which, under Platon Brounoff (who directed the entire concert), has made material progress; the tone, shading and precision is most praiseworthy. Miss Clara Gorn sang well an aria from "Cavalleria Rusticana." This was followed by an encore, a song by Hawley, and later by Rubinstein's "The Night" and Ardit's waltz, "Spring." Sarah Fish played pieces by Godard and Brounoff. She plays with considerable finish and well developed technic. Violinist Lieberman is a credit to his teacher, Fonaroff; Tenor Levin sings Buck's "My Redeemer" with good enunciation. Mr. Brounoff took an important part in the entertainment, singing a solo with encore (Schumann's "The Two Grenadiers"), reading a story written for the occasion, and conducting the choir. Last Sunday he sang at the Eron Literary Society, and Miss Fish played some piano solos.

Mr. Brounoff took this choir at a time when it had run down, and has built it up so it is able to sing choral numbers with finish and effect. He is indefatigable in his work for the church, and the music has become an important feature. With proper encouragement and growth in numbers this choir may rival some of the uptown organizations.

Clara Heiligers Jacob, of Searcy, Ark., recently sang these soprano solos: "Fear Not Ye," Buck; "The Wooing," Sieveking; "The Danza," Chadwick; "Sunrise," Wekerlin, and "Marie," Franz. This young woman has a voice of beautiful quality and much promise. It is perfectly true, powerful yet sweet, of wide range, and with it she possesses the great merit of distinct enunciation—unusual with Southern singers.

Frank Herbert Tubbs is one of the best known and busiest of metropolitan teachers and a reader and thinker far beyond the most of his confrères. In a recent article on "New York Choirs," he gives some excellent advice, as follows:

Now a word about proficiency: Be able to read any music at sight and to be thoroughly responsible for your part; that is enough, but it means much. In some choirs there is little rehearsing. It often happens that in the midst of the service the organist wishes to change from music rehearsed to something entirely new. I have known an organist to write an anthem during the sermon (and have the four parts written separately) and put the parts on the desks for the singers to sing it in service at once. Can

you do this if it is necessary? It may never be necessary, but the New York organist expects his singers to be able to do it whether he calls for it or not. And it is not well to apply for a choir position until you feel yourself able to do this. Of course, the new comers are able to sing solos and to carry their part in the quartet. But they must do more; they must be absolutely independent and able to take all thought and worry off the organist's mind, leaving him to be an accompanist only. If one does not feel equal to that demand, he is not ready for the New York church.

Madame Clauss, not so long since Madame von Feilitzsch, is producing some astonishing results with singers, professional and amateur, discovering and bringing out voices, making of light lyric voices distinctly dramatic organs, producing low tones where the singer had none whatever, &c., and all this in the course of her regular work. Known as Evan Williams' first teacher, she has now in charge some prominent singers, and the writer recently heard Elise Stevens, soprano of the South Congregational Church, of Brooklyn, sing an aria from "Cavalleria Rusticana," in which she displayed a fine dramatic soprano voice. Miss Reedy, alto of the Madison Avenue Reformed Church, and Mrs. Yochum and tenor Edwin P. Johnson are a few church and concert singers studying with Madame Clauss.

Ludwig Laurier, the violinist, is now in New York, having spent three years with Joachim in Berlin. For an entire year he was a member of a prominent New York family, living with them in Switzerland as tutor. Among his Berlin pupils was the Princess of Ratibor, daughter of the duke. He also did concert playing in Switzerland, and is establishing himself in the metropolis on much the same lines.

He will play at Madame Newhaus' musicale next Sunday evening, and should have a future here, for he is a capable man of wide experience.

The Wa-Wan Press of Newton Center, Mass., sends THE MUSICAL COURIER the second annual prospectus, in which attention is called to the work done exclusively in the line of the original younger American composers of Indian music, and that of American composers hitherto unknown to print. Here are the contents of volume I:

"Eldorado" and "Israel," by Edgar Stillman Kelley.
"Hark, Hark, the Lark!" "O'er the Sea" and "In the Moon Shower" (recitation with obligato of voice, violin and piano), by Harvey Worthington Loomis.
"Helen," "Drink to Me Only," by Arthur Reginald Little, and "Salammbô's Invocation," by Henry F. Gilbert.
"The Spirit of Wine," by Henry Waller, and "Pirate Song" (with alternative readings), by Henry F. Gilbert.
"Indian Melodies," harmonized by Arthur Farwell.
"Intermezzo," from the "Tragedy of Death," by Harvey Worthington Loomis, and "Dawn" (Indian), by Arthur Farwell.
"Ulalume," by Arthur Reginald Little; "Negro Episode," by Henry F. Gilbert, and "Ichibuzzhi" (Indian), by Arthur Farwell.
"Mazurka" and "Scherzo," by Henry F. Gilbert, and "Star Rays," by Harvey Worthington Loomis.

In answer to inquiry as to the officers of the Manuscript Society, we publish the appended list: President, John R. Burdette; vice president, Frank L. Sealey; second vice president, Dr. H. G. Hanchett; corresponding secretary, L. G. Chaffin, and treasurer, L. K. Dressler.

Florence Etta Glover, a Boston contralto, gave a musicale at 154 Madison avenue last Friday evening. Hans Kronold, cellist, and Bruno Huhn, accompanist, assisting.

W. R. Hedden, the organist of the Church of the Incarnation, was the principal soloist at the last meeting of the Organ Players' Association of Philadelphia. Frederick Maxson, of Philadelphia, played before him.

Ada Landon Hand gave a musicale in the Chapter Room of Carnegie Hall last Tuesday evening. The soloists who

participated were Miss C. Gertrude Smith, soprano; Sig. Enrico Amaducci, tenor; John C. Dempsey, baritone, and Theodore Gordolm, violinist. The patrons and patronesses are Mrs. Donald McLean, Mrs. Cynthia Westover Alden, Mrs. D. Phoenix Ingraham, Mrs. Ella Wheeler Wilcox, Mrs. George Howe, Mrs. Arthur Elliot Fish, J. H. McKinley, Prof. Ogden R. Doremus, Gen. O. O. Howard, Lieut. Charles A. Harlow and Gen. Horatio C. King.

There was a Thanksgiving service of song at Roseville Presbyterian Church last Sunday evening, and notwithstanding the rain a large congregation assembled to hear these singers and this program under the direction of F. W. Riesberg, organist director:

Soloist—Miss Louise B. Voigt, soprano; double quartet—soprano, Misses Mariam Leslie Harvey and Anna Huxley; alto—Mrs. A. C. Taylor and Miss Anna Scarlett; tenors—Charles Cottrell and W. B. Plume; basses—R. B. Overstreet and Phil H. Cox.
Organ Prelude, Harvest Home.....Spinney
Solos and Choruses—
Charity.....Faure
Praise the Lord.....Mauder
The Lord Is My Shepherd.....Koschat
Behold, There Shall Be a Day.....Spicker
Postlude, Festal March.....Ashmall

Percy Hemus, baritone, substituted for Gwilym Miles at the Church of the Divine Paternity, the evening of November 23.

THE CARRI BROTHERS.

FERDINAND CARRI, violinist, and Hermann Carri, pianist, gave their first concert of the season last Tuesday evening in Knabe Hall. In spite of the rain a large audience was present. This program was gone through without hitch or omission:

Quintet, for piano, two violins, viola and 'cello, A minor, op. 32.....Hermann Carri
Hermann Carri, Ferdinand Carri, Paul Hummel, Carl Schoner, Philip Egner.
Concerto No. 1, for violin.....Paganini
(Cadenza by Ferdinand Carri.)
Ferdinand Carri.
For violin—
The Language of Flowers.....H. Carri
Canzonetta.....Godard
Menuetto.....Veracini
Legende.....Bohm
Ferdinand Carri.

God Save the King, for violin.....Paganini
Ferdinand Carri.
Quartet, for piano, violin, viola and 'cello, F minor, op. 28.....Le Beau
Hermann Carri, Carl Schoner, Ferdinand Carri, Philip Egner.

Hermann Carri's quintet, which has been played frequently, is now familiar to those who attend these concerts. It possesses several meritorious points which make it well worth hearing.

Ferdinand Carri had a favorable opportunity again to exhibit his technic and musicianship in two of Paganini's most difficult works. In the concerto, and especially in his own cadenza, his triumph over intricacies was surprising.

The famous variations on "God Save the King," which Paganini composed when he was concertizing in England, with its tremendous, well high impossible, stretches, passages in thirds, octaves and tenths, that tricky pizzicato variation and the final variation in arpeggios, which Mr. Carri played at a terrific speed, was a notable performance and aroused the audience to enthusiasm. The other smaller pieces were played by Mr. Carri with feeling and beautiful tone.

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AUGUSTA COTTELOW'S SUCCESS.

At her second appearance in Springfield, Mass., Augusta Cottlow scored a still greater triumph than she did at the festival last spring, and received unqualified praise from both audience and critics. Miss Cottlow will shortly leave for the West to fill important engagements. Press criticisms follow:

Those who heard Miss Cottlow last spring, when she read everything which she attempted to read straight from a temperament which is thoroughly poetic, are wondering now, after last night's performance, how it is that so much power and energy can be in so slight a physique. As for temperament, Miss Cottlow seems to be possessed of those two supreme qualities which go to make the all around pianist—poetry and breadth. If she continues in the development so wonderfully begun this artist promises to out-Carreno Carreno when she reaches her artistic zenith.

And when we remember the vastness, the strength and virility—in the best sense of that much abused word—displayed in that outrageously difficult arrangement of the Bach Prelude and Fugue with which the recital began last evening, we feel comparisons are out of place, for this girl struck fire and thunders, and against them the immensity of that calm volume of sound which characterizes the music of the great master of them all, when its real meanings are told. Nothing on the program was more phenomenally played.

"The Papillons," which followed, was fascinatingly given. There was just enough of the human in it to remind us that Schumann had certain light hearted girl friends in his mind when he wrote this group. As gossamerlike as a veritable butterfly wing were the runs and lighter harmonies of these little stories under Miss Cottlow's fingers. Indeed, her playing at times is feathery and airy, as though she gently picked the tones from the tops of the keys.

There is the philosophy of more years than Miss Cottlow can claim in her interpretation. Her art holds an optimism and belief in things—real things. When those stretched, remarkably developed hands fall on widely spread harmonies, the sounds evoked seem to speak the acknowledged or unacknowledged creed which lies deep at the heart of all effort. More of life, more of experience, physical growth and the even result of all these will make her among the very first few pianists the world has ever known. If she has faults they are those of the intensely musical nature. Such natures find some of their most serious stumbling blocks in an excess of feeling which makes the present need of the temperament a god for the time being. Perhaps in Chopin we might like a little less rubato, a bit more of the energy which is a part of the equipment Miss Cottlow already possesses, but it is easier to condone faults of feeling than those of lack of feeling.

The Brahms numbers were a revelation, it may be assumed, to those who call the music of this writer dry and uninteresting, for they were certainly remarkably liquid and full of interesting meanings last night. The Intermezzo was fairly breathed into being, while the B minor Rhapsodie blazed and sang and told the strong hearted and tender hearted things which it has to tell to those who know how to listen. Nothing more beautiful was ever written, and that Miss Cottlow believes this was a self evident fact. Her cantilena was flowing, deep, resonant. Her arpeggio effects in other numbers were unusual in their harp-like quality.

Altogether, this recital stands unique, because first and always in Miss Cottlow's playing one finds that rarest of musical gifts—the poetry which reflects a temperament thoroughly attune, and because the great breadth, technique—a technique which leaves the player free to play Liszt as the last two numbers of last evening's program were played—are so much to be felt as the poetry, yet without that too frequently known evident technical display. A poet, a musician, and, above all, a temperament, Miss Cottlow leaves us full of a deep longing to keep in touch with herself and her beautiful art.

All of the numbers were favorably received, and Miss Cottlow responded with two encores, supplementing the Chopin group with A flat major Waltz, which was delightfully rendered, and playing Liszt's "Walderauschen," at the end of the recital—Springfield (Mass.) Union, November 25, 1902.

It is not often that one hears a more pleasing and satisfactory concert than the one given last evening in High School Hall by Miss Augusta Cottlow as the second in the high school series, which opened with a Kneisel Quartet recital. She is a very gifted and interesting artist, and without question is to be included in a very small group of the foremost American concert pianists. Among the scores and hundreds of talented American girls who have returned from European studies in recent years it would be hard to find another who has made so distinct an impression as Miss Cottlow. She made her debut two years ago at a Worcester festival, and has been heard in a concert at a festival in this city, but her recital last evening was her first appearance here in solo work, and gave a very good notion of her resources. There are not a few players who can score in a concerto upon which they have been well drilled, but who have not the individuality or the authoritativeness to give an interesting recital. Miss Cottlow has both qualities. She plays with more sureness and artistic poise than one would expect from a pianist who has been so short a time before the public, and her playing has a very decided flavor of its own.

Her tendency seems to be strongly to the romantic, and while she plays gay things with verve and brilliance, she is at her best in shadowy, moody music which hints at rather than realizes the tragic. She shows not only taste but imagination.

The program opened with the noble D major Organ Prelude and Fugue by Bach, as arranged by Miss Cottlow's teacher, Busoni, and this was given with surprising sonority for a player of such slight physique, and in a broad and dignified style, with clear and rational phrasing. Then followed the Schumann "Papillons," which are less familiar than the "Carnival Scenes," but almost as interesting.

Their freakish humor and tender, sentimental moods were admirably caught. No part of the program was more satisfactory than the two Brahms selections, the Intermezzo in A flat major and the impassioned Rhapsody in B minor. From Chopin she played the B flat Mazurka, the F sharp minor Nocturne and the tragic C sharp minor Scherzo.

Thus far the program was of a familiar sort, but the Zarembski G minor Etude, which followed, was a novelty, and effective, though of only moderate interest. New to most of the audience also was the melodious and characteristic Romance in F minor by Tchaikowsky, with an Italianate melody and a big and impressive middle part which gives a very odd effect. The closing group included Liszt's Etude in D flat and E major Polonaise, the latter of which brought out the most brilliant playing of the evening, and was rewarded with another encore.—The Springfield Daily Republican, November 25, 1902.

KOCIAN'S HIT IN BOSTON.

YOUNG Kocian is everywhere duplicating his New York success. Comparisons to Kubelik seem the order of the day, and, as will be seen from the appended Boston press notices, Kocian does not draw the short end in these comparisons. Throughout the country this latest Bohemian violin wonder is pleasing the public and surprising the critics. Boston adds the following praise to the general chorus:

Let it suffice then to say at this time that what has been said of his extreme elaborate and beautiful technic is true and justified, and that he may cope in that respect with any of his rivals. It would seem to be true also that his playing has less cool mentality and steady equipoise and more romance, poetry and sentiment than that of Kubelik. But that he is to be ranked with artists and not merely with virtuosi cannot be doubted, for his playing did not attempt at an elegant portrayal of the form of his music, but presented its beauty and its sentiment.—Boston Herald, November 25.

Young Kocian is rather slight in physique, very modest in demeanor, free from affectation and plays with apparent ease. His tone is exquisite and he invests his playing with a beauty, warmth and appealing charm that are irresistible.—Boston Globe, November 25.

His performance technically was all that could be desired, having full mastery over all the known intricacies of the violin, as double stopping octaves, harmonics and the like, and what is better than all this, he is conscientious and artistic in his purpose. He shows unmistakable evidences of a great artist and a brilliant future is certainly his.—Boston Post, November 25.

Few visiting artists have been accorded a more cordial reception than that given young Kocian, the Bohemian violin virtuoso, on his first appearance in this city at Symphony Hall last evening. Kocian is a thorough artist, and after a hearing one can easily understand his European triumphs.—Boston Traveler, November 25.

There may not be a seacoast in Bohemia, but there certainly is an extraordinary musical conservatory there. Last year the professor of violin at that conservatory sent us Kubelik; this year he transmits a violinist equally wonderful in the shape of Kocian, and unless we are mistaken the second is likely to prove the greater musician of the two. Professor Sevcik, who trained this pair of phenomenal youths, promises to give an equally good output each year, but this we can scarcely credit, in spite of the great musical talent of the Bohemians.

The young Kocian is an interesting personality to look at, and his poetic, delicate and refined appearance made an impression even before he had performed a single measure. It was but natural that comparisons with Kubelik should at once be made. These comparisons are somewhat in Kocian's favor. He does not astonish quite as much as his predecessor, but he charms more. He may not be a greater technician, but he is a deeper musician. He gave an intimation of this musicianship at the outset by beginning his program with Beethoven's Sonata in C minor for piano and violin and appearing in the first number.—Boston Advertiser, November 25.

John Young in "Flora's Holiday."

MR. YOUNG sang in the first performance of "Flora's Holiday," at Sherry's; in Venth's "Hiawatha," at Mendelssohn Hall, and in Whiting's "Floriana," same place. Last Sunday he sang the tenor part in "The Messiah" at the Church of the Ascension, and sings it later in Worcester and Baltimore. January 8 he will be at Waterbury, and in Albany on January 20, singing "Elijah." He is this year under the sole management of the Wolffsohn Bureau.

Westchester Philharmonic Society.

A NEW musical organization has been formed in the suburbs of this city. The association is to be known as the Westchester Philharmonic Society. The first concert took place on December 2 at Masonic Hall, New Rochelle.

MACONDA'S TRIUMPH.

ME. CHARLOTTE MACONDA'S triumph in Minneapolis last week is best told by the critics of that city, as follows:

The Teachers' Club opened its course of entertainments most auspiciously last evening in the First Baptist Church, with Mme. Charlotte Maconda in song recital.

The audience completely filled the auditorium and gave the singer a most enthusiastic reception.

Madame Maconda, a handsome woman, beautifully gowned, made a striking picture with palms and chrysanthemums as a background. She made a most favorable impression when heard in the city several years ago with the Philharmonic Club, but her work last evening displayed marked advance from both the artistic and vocal standpoint.

She has a brilliant soprano of extended range.

Her upper tones are clear and flutelike, but it is in the middle voice where the most gain is noticeable. It is warmer and fuller, with more depth of color, and enables her to give her songs a more expressive interpretation.

Madame Maconda sings her songs with intelligence and her bright, vivacious manner is an additional charm. Her enunciation was clear and distinct.

The program was well arranged and the selections well adapted to her voice, which she has under excellent control.

"You and I," a charming little song by Lehmann, was delightfully sung, and the audience insisted on a repetition. "Maid of Cadiz," by Delibes, was sung with dainty archness and also won an encore. The other songs were all given with sympathetic spirit.

The florid aria from David's "Perle du Brésil" and Polonaise, from Goring-Thomas' "Mignon" gave her opportunities to display her brilliant and showy coloratura and extended range of voice.

The audience was unusually demonstrative and refused to leave the church until she returned and sang Nevins' "Twice April," a beautiful song.—The Times, Minneapolis, November 26, 1902.

To think of coloratura sopranos demands adjectives.

But to think of Charlotte Maconda and a program such as she gave last night demands more of them than our language offers.

The program was a dazzling one. For the first group the songs were "Mignon" (Gounod); Berceuse, from "Jocelyn" (Godard); "Tu Me Dirais" (Chaminade), and "Serenade" (Richard Strauss).

The second group included the "Irish Folk Song," by Foote; Liza Lehmann's "You and I," which is so popular a selection for sopranos, and the aria, "Charmant Oiseau" (David). It was after this song that real ovation came. It is a wonderful song for such a voice and was given in exquisite manner. There were all the trills, the birdlike runs and turns and calls, and they were given so well. There were no notes slighted, and nothing was overdone. This is a most difficult attainment, apparently, with the general run of sopranos who sing trills. The singer was recalled again and again after this song, but refused to give another song.

The third group was "Chère Nuit" (Bachelet), "Solveigstied" (Grieg), and "Maid of Cadiz" (Delibes). In this the Grieg song was especially interesting.

"In Truer Stund" (Tchaikowsky), "Nussebaum" (Schumann), and "Aufzuge" (Schumann) were the next songs on the program, and immediately after them was the pièce de résistance, the Polonaise from "Mignon," by Thomas.

There was power and dramatic feeling behind all the silvery tones of the singer's voice, and, best of all, the so rare quality, a perfect intonation. A perfect salvo of applause greeted the closing bars of the song, and after repeated bows Nevins' "April" was given the audience, who waited unmoved in their seats.

Since the singer last appeared here she has sung much, and several seasons have passed. Her voice has stood the test well, however, and there is no surer recommendation for her musicianship and her method.

The audience was limited only by the extent of the auditorium, and was appreciative and delighted.—The Tribune, Minneapolis, November 26, 1902.

A Song Cycle for Children.

MRS. CLARA A. KORN has written a song cycle for children entitled "Tea Kettle Songs." Raphael Tuck & Sons gave the composer permission to use the verses. Mrs. Korn has recently revised her first orchestral suite, "Ancient Dances." The new arrangement is a trio for piano, violin and cello, and is suitable for chamber music concerts. The suite consists of Bourrée, Minuet, Gavotte, Sarabande and Passepied.

Death of an Old Music Teacher.

WILLIAM RAUCHFUSS, an old music teacher, died at the home of Christian Braun, in Paterson, N. J., last Saturday, from heart disease. Mr. Rauchfuss was stricken while giving a music lesson to a daughter of Mr. Braun.

Rauchfuss was born sixty-four years ago at Jessen, Prussia. He studied music in Berlin and took a course in mechanical engineering at the university at Bonn.

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THE STUDY OF ARTISTIC SINGING.

UNDER the foregoing title Dr. H. Mund has a valuable article in the *Allgemeine Musik Zeitung* of November 14. He calls attention to the fact, so often overlooked, that it takes time as well as competent teaching to make a perfect artist. The old proverb, "Make haste slowly," is a good motto for others beside the Onslow family. He calls attention also to another point—the necessity of singing intelligibly and pronouncing clearly. Everything that can be said in this respect regarding the German language applies equally to the Low Saxon dialect we call English. If ever we are to have English opera it is a prerequisite to have singers whose utterance is clear and as easy to understand as that of an actor in the non-musical drama. The words must contribute their due share in the effect. Dr. Mund's remarks respecting the Italian *sol-feggio* deserve the attention of artists who have to sing in English with its emaciated vowels and feeble consonants. It is as true for English speaking artists as for German that the greatest difficulty in their way, and in the development of opera in our mother tongue, lies in the field of clear utterance. Dr. Mund says:

"Although the progress of the natural sciences during the last fifty years has contributed much good material to the art of building the human voice, yet we have opportunity to see in many theatres and in the case of many vocal artists faulty tone building, morbid tremolo, false intonation, defective utterance and unevenness of voice. If these defects are only exceptional and can be attributed to passing indisposition, they do not need much consideration, but when they become permanent they are dangerous. These faults ought to be attended to as soon as possible, for if they become deep rooted the task of removing them is not easy.

"The cause of these faults is seen on examination to proceed in most cases from insufficient preparation for an artistic career. The blame for such lack of preparation must be borne partly by incapable teachers, partly by the artists themselves, in not devoting enough attention and time to the very foundation of vocal art, tone building, and wishing to end their studies in a hand's turn. A great defect in many instructors is that they lay too little weight on sound tone building and begin to drill their pupils too soon and too much in Italian and French *sol-feggio*. When aspiring singers have laid a good foundation of the fundamental elements of tone building, little objection can be made to transient studies on *do, re, mi, &c.*, or with Italian texts; they must, however, learn to sing in their German mother tongue intelligibly. It is just in this field of tone building and utterance that the most difficulty lies for German singers, and therefore more time ought to be given to this study than is usually allotted to it. A mechanic has to serve an apprenticeship of two to four years, and often learns nothing, yet many singers want to be ripe for opera and concert in half the time."

Dr. Mund points out that in modern opera, constructed on Wagnerian principles with words and tone supplementing each other, truth of expression is imperatively required, and this can only be attained by faultless, ideal tone building and clear utterance. "These," he says, "can only be acquired by methods resting on a scientific basis true to nature, and pupils must give the necessary time thereto. Even the most talented must submit to such studies, for experience has long since taught that by them the voice is preserved longer and better. The foundation of the art of singing either for opera or concert rests on vocal

science, which in its turn rests on other sister sciences. Unfortunately all that is named science is too often contemptuously pushed aside by pupils and teachers and called 'stupid stuff.' Because some attain reputation exceptionally and by pure instinct is far from proving that science is unnecessary, and when it is mastered there is quite enough left for experience and individualization to do. We must remember that at present the demands on the vocal artist are quite different from those in the times of Bellini's 'Puritani' or Rossini's 'Semiramide.'"

A formidable list of sciences required then follows:

First—Anatomy; that is, a knowledge of the production of tone. Second—A knowledge of acoustics; that is, of resonance, which is especially important for equalizing the registers. Third—A knowledge of phonetics; the use of the voice for singing and speaking clearly. Then, as a sound voice presupposes a sound body the artist must have a sufficient knowledge of, fourth—hygiene; a knowledge necessary for his arduous profession.

"It may be objected," continues Dr. Mund, "that the old Italians hundreds of years ago did not possess the foregoing rudiments, and yet were great singers. To this it may be replied that the Italians have a language which is especially adapted for singing. As regards care of health, we know from old Italian writings that singers lived prudently and simply, and sought to strengthen their health. We know, too, that the most celebrated singers of early days gave five years to preparation for their art.

"To this it may be objected that not only among the Italians but in all nations, at all times, singers without regular studies have not remained singers for a length of time. The cause was and still is an insufficient or false schooling, and the resulting straining of the voice. In some cases this ruin may have been hastened by too luxurious living. Here we may mention some examples of singers prematurely worn out.

"The Italian tenor Lazzarin more than a century ago was the first singer of his time. His reputation, however, was of brief duration, for his voice gave out when he was thirty-seven years old. Madame Grassini, born 1773, one of the greatest singers, was at the end of her art when she was thirty. The tenor Crivelli, born 1774, was a vocal ruin at forty. Madame Pasta, born 1798, one of the most flattered prime donne of her time, had sung herself out by thirty-six. The critics declared that she sang flat. Adolph Nourrit, born 1802, the distinguished French operatic tenor, the darling of the Parisians, flung himself out of a window in his thirty-seventh year in despair at the loss of his voice. Madame Schechner, born 1806 in Munich, possessed a noble voice. When Mendelssohn heard her in her twenty-fourth year he found her intonation false. Some years later she had to leave the stage and retire to private life. Charles Lockey, an English tenor, appeared for the first time in Birmingham in 1840. Mendelssohn was delighted with him. One day in the zenith of his powers the young man awoke with the lamentable discovery that his voice was gone. The medical men demonstrated a disease of the throat; the physicians said he was a victim to false vocal instruction. Gustave Roger, a famous French operatic tenor, born 1815, showed in his thirty-fourth year traces of exhaustion in consequence of false intonation. He sang two years longer, but only at the cost of his early reputation. His voice was broken."

Dr. Mund adds that he heard him in 1857, and he was then a vocal ruin, and that it would be easy to make a longer list of vocalists prematurely ruined. The above, however, is enough to show that in most cases early ruin was caused by defective or false preparation for a career as a vocalist.

SOUSA'S SUNDAY CONCERTS.

SOUSA the genial, Sousa the incomparable, was in New York on Sunday for an afternoon concert at the West End Theatre, Harlem, and for an evening appearance at the Herald Square Theatre. Packed houses on both occasions testified to the undiminished popularity of the peerless "March King." He has just been across the continent, and on December 24 will sail for a five months' tour in Europe, beginning with a concert before King Edward in London.

On Sunday Sousa demonstrated his directorial virtuosity in Tchaikowsky's "March Slave," and gave us a taste of his gift for serious composition in the new suite "Looking Upward." It is a work rich in thematic material, skillfully colored, and orchestrated with a sure and brilliant hand. The piece received an enthusiastic reception. The new "Imperial Edward" march is splendid in popularity of theme and effectiveness of arrangement. It will undoubtedly rank in public favor with Sousa's other memorable marches.

CLARENCE EDDY IN ENGLAND.

CLARENCE EDDY, the organist, is playing before large and appreciative audiences in England. Some of his recent press notices include the following:

Clarence Eddy gave a recital on the Handel festival organ. A varied program showed the performer's skill in widely different styles of organ music, and, though his technical powers are beyond criticism, it must be confessed that his registration was at times somewhat startling. Among the pieces he played may be mentioned a new and rather striking Fantaisie in F major, by John E. West; three of Brahms' beautiful choral preludes, and Bach's Prelude and Fugue in A minor. A large number of people listened to the recital with evident appreciation.—The Times, London, November 17, 1902.

The Newcastle Corporation People's Concert Committee were fortunate in securing an engagement of the eminent American organist, Clarence Eddy, to give a recital in the Town Hall, which took place last night. There was only a moderate attendance, but from the rapt interests which were apparent throughout it may be assumed that the audience was specially interested in organ music. They did not fail to show their appreciation of Mr. Eddy's performance in a most marked and gratifying manner, which was a compliment he thoroughly deserved. Mr. Eddy is not only an accomplished executant, but a true musician, and in contrast to the ostentatious manner of many organists he last night drew from the instrument, by the virtues of a sweet touch and a quiet, dignified, yet comprehensive manipulation, the full harmony of an orchestra. His arrangement of the Vorspiel to Wagner's "Lohengrin" particularly was given with studied effect, and was warmly encored. In response he played the "Tannhäuser" overture, the swelling climax of which was a performance of the highest artistic merit. His program altogether, excellently varied, was, musically, of the most chaste description. Mr. Eddy considers the Town Hall organ a very effective instrument, not possessing the most up to date fittings, but capable of affording alike the boldest and most dignified music. The recital was enlivened by two performances of the Orpheus Prize Gleemen, numbering twenty voices, whose contributions received very hearty approval.—The Newcastle Daily Journal, November 20, 1902.

Under the auspices of the People's Concert Committee of the Newcastle Corporation, the celebrated American organist, Clarence Eddy, gave a recital which most certainly will be long remembered by those who were privileged to listen to it. It is no easy matter to speak in the ordinary terms of a concert notice of such a performance as this. Mr. Eddy is widely recognized as a master of his instrument. His playing has over and over again by competent authorities been declared to be technically perfect. His program included three choral preludes by Brahms (op. 122 posthumous), J. S. Bach's Prelude and Fugue in A minor, an arrangement of his own of the Vorspiel to "Lohengrin," a new Sonata Pathétique by an American composer, Ralph Baldwin (an effective work, dedicated to the player), and other items of which special mention must be made of an Intermezzo by Alfred Hollins. Mr. Eddy's manual and pedal technique is one of his strongest points. But technique is not everything, and so much as Mr. Eddy excels in it so does he in that

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artistic sympathy without which it is as a tinkling cymbal. This was frequently apparent, but more particularly so perhaps in Brahms' "A Rose Breaks Into Bloom" and the Hollins Intermezzo, the delicacy of the one and the devotion of the other being made manifest.—Newcastle Daily Chronicle, November 20, 1902.

The organ recital by Clarence Eddy in the Town Hall last night was quite an event. As a representative man Mr. Eddy takes his place with the best living concert organists. His tour through the provinces will certainly awaken English organists to this fact. Mr. Eddy, besides playing with remarkable exactitude, is a thorough artist and an exceptionally fine master of the art of registering. The balance and variety of tone in his performance were such that it is no idle compliment to say that the Town Hall organ has never been heard to greater advantage. Audiences are supposed to be indifferent to organ recitals nowadays, but it was not so in the present instance, for the reception given to Mr. Eddy was as flattering as it was deserved. It is to be hoped that the C. P. C. Committee will find another and an early opportunity of bringing the eminent American organist again to our city, for a bumper house can confidently be relied upon.—Newcastle Daily Leader, November 20, 1902.

THE TONE REFLECTOR.

MRS. SARAH WOOD CLARK, a prominent society woman of New York, has invented and patented a tone reflector or resounding piano lid, which has excited a good deal of interest among acousticians, piano makers and piano players.

In response to an invitation from Mrs. Clark, the inventor, a large number of musicians, society people and others gathered in the large ballroom of Sherry's last Monday afternoon to hear the new device tested by well known pianists. Mrs. Clark being detained at home by sickness, Hermann Klein received the guests in her behalf and acted as master of ceremonies. In the hall were three pianos—a Steinway concert grand, a Steinway small grand and an Everett concert grand. On the top of each of the Steinway pianos was placed the new tone reflector. The form of the lid is concavo-convex. The exterior, or convex side, is of similar finish to the body of the piano; the interior, or concave side, is constructed with strips of spruce running lengthwise in the grain, and radiating from the centre of the straight edge in parabolic curves. The form is a shell-like surface. The lid of the piano is raised and acts as a sound board.

Hermann Klein made a short address, explaining the nature of the invention and bestowing upon the fair inventor a most graceful eulogium. He then gave, with the assistance of several pianists, a demonstration of the utility of the discovery. Albert Milenberg, Miss Carrie Hirschmann and Mr. Danhoff played a variety of compositions, from a thundering Liszt rhapsody to a singing nocturne, first on one piano and then on another, so that the audience could hear the difference in resonance and carrying power between the piano with the tone reflector and the one without it. The demonstration was enjoyed by all present. It was after 6 o'clock when the entertainment came to an end.

The following persons were present:

Sir Perry Sanderson, Fred T. Steinway, Ernest Urchs, Arnold Somlyo, George Nembach, Robert C. Kammerer, Francis Connor, John Anderson, Henry Behning, C. C. Spanier, Charles B. Lawson, Henry Sampere, Dr. William Mason, Hermann Klein, Charles Klein, Emile Levy, S. M. Ruben, Henry Wolfsohn, Alexander Lambert, Mr. and Mrs. Fred Dean, Adele Lewing, F. G. van Hess, Mrs. E. Cottlow, Mr. and Mrs. N. Green, Mr. and Mrs. J. A. Austin, Mr. and Mrs. Rogers, Miss Frohman, Daniel Frohman, Miss Etta Frohman, Mr. and Mrs. David Mannes, Mr. and Mrs. William R. Chapman, L. V. Saar, Mr. and Mrs. George E. Pearce, Mr. and Mrs. Charles Oakes, Miss M. M. Cook, F. X. Arens, Alf. Haines, Francis Bacon, Mr. and Mrs. Eugene Conkling, Abner J. Haydel, Miss Rich Lane, Harry G. Snow, John Mahnken, Mrs. J. Teschner, Dr. and Mrs. William Vogel, A. P. Montant, Miss Josephine Hansen, Willis E. Boardman, B. B. Etros, Mr. and Mrs. Susman, the Misses Drew, Mr. and Mrs. George Eno, Miss Sol Weithelm, Dr. J. Teschner, John N. Pattison, Miss Grace Tuttle, Miss Schoefeld, Miss Sanderson, Miss Anna Frierson, Mrs. E. Wright, Miss Ethel Wright, Louis Groven, Miss Cochran, Mr. and Mrs. Schwarz, Mrs. Arthur Patterson, Eugene Welfley, Mr. and Mrs. Dennison, Miss Sallinger, Mr. and Mrs. J. Fred Purson, Dr. Thomas Lee, Carl Weidener, Walter Newberry, Miss Lucia Purdy, Mr. and Mrs. Dixon, Miss Unger, Miss Frieda Unger, W. C. Duncan, F. L. Short, Mr. and Mrs. H. Van Sindemen, Mr. and Mrs. Flint, Miss Sara A. Devor, Miss B. Woeff, Alvin Wiggins, Charles Bunce, Miss E. B. Deming, Charles A. Tilton, Miss G. Bisbee, Mr. and Mrs. R. P. Wood and Miss L. Geiger.

It may be well to state that the inventor, Mrs. Clark, has made a very comprehensive study of piano construction, and particularly acoustics and tone characteristics. The force and strength of the argument is that the tone is deflected with the ordinary lid up, while with her patent it is reflected. It concentrates and then is thrown out into the auditorium through the action of the concave shell, the basic principle being that of violin construction.

INTERPRETATION IN SONG.

THEODOR BJORKSTEN'S Mendelssohn Hall recital served again to call attention to the intellectual, as compared to the simply natural, in song. In times past we have heard men of similar stamp, Henschel, Max Heinrich, Bispham, all great in power of interpretation; and this is Mr. Björkstén's especial characteristic. His gifts in this line are wonderful, so that those who could not understand any of the four foreign languages in which he sang still had a definite conception of what it meant, with such meaning, such depth of feeling, such pungency did the tenor sing. A voice of power and sweetness, dignified yet graceful personality, Mr. Björkstén's powerful, imaginative and



THEODOR BJORKSTEN.

intellectual interpretation is the pre-eminent characterization of his singing.

From various sources Mr. Björkstén hears that he should sing more, and as opportunity offers he will do this. His love for study and teaching has so far constrained him to lead the studio life, and hundreds of pupils scattered throughout the United States bear witness to his excellence as a singing teacher.

Some of the fruits of the Mendelssohn Hall recital are proffers of engagements in various quarters and applications for lessons from singers who were attracted to him by his mastery of interpretation. The daily press gave much space to Mr. Björkstén's recital, and we reproduce in part some of these reviews:

Mr. Björkstén is to be congratulated on an uncommon achievement. He succeeded in making a program which was not hackneyed and which contained several songs rarely heard and genuinely interesting. * * * He sang with considerable taste and intelligence, and it was evident that he had carefully prepared his work.—Sun.

The choice of such a list speaks for Mr. Björkstén's musical taste and a praiseworthy desire to avoid the commonplace and hackneyed. He sang many of them with intelligence and understanding. * * * He got his best results in songs requiring a full tone, such as in the air, "Fuyez, douce image," from Massenet's "Manon."—The Times.

Theodor Björkstén, one of our great apostles of Bach, knows how to make an attractive program. * * * Mr. Björkstén has a

voice of genuine tenor quality, with not a baritone ingredient. * * * He was at his best in "Ah, fuyez," from Massenet's "Manon," which he sang dramatically, and in Schubert's "Serenade" ("Leiselechen"), which evoked such a storm of applause that it had to be repeated. Several of the other numbers received applause enough to justify an encore.—New York Evening Post.

In Mendelssohn Hall last night Theodor Björkstén gave a recital, in which he showed that he is splendidly equipped intellectually and emotionally as a singer of songs. * * * The songs in his program which had real heart in them were sung with fine and truthful expression, and one of them, Bungen's "Sandträger," which marked the climax of the evening, sent a thrill through the audience, so dramatically was it conceived and uttered.—New York Tribune.

KATHERINE RUTH HEYMAN.

MISS KATHERINE RUTH HEYMAN is just returned from Montreal, Canada, where she made a notably successful appearance and strengthened the impression she made at a previous visit there of her sound musicianship and art, as may be seen from the appended clippings:

Miss Katherine Ruth Heyman, the pianist, has been heard before in Montreal, and so she was not a stranger to a great many in last night's audience. She opened the program with a brilliant rendering of a movement from Tchaikowsky's Sonata, op. 37, in which she added to the laurels gained on the occasion of her previous visit to Montreal. In addition to this number she contributed three others, namely, a Prelude, by Arthur Foote (for the left hand only), Brahms' ballade "Edward," and Liszt's "Dance of the Gnomes." The first of these was excellently played; the second was full of feeling and warmth, and the third was replete with life and vivacity. The last named was undoubtedly the most effective of the three, and its quick rippling notes were given with clearness and sparkle. —The Star, Montreal, November 19, 1902.

Miss Heyman is no stranger in Montreal, and she added to her reputation last night. She opened the program with a brilliant performance of a movement from Tchaikowsky's Sonata, op. 37, and gave three other numbers later on. Her interpretation of Brahms' ballade "Edward" was full of feeling and warmth, and she gave the quick, rippling notes of Liszt's "Dance of the Gnomes" with clearness and sparkle.—Montreal Gazette, November 19, 1902.

Miss Heyman was a pleasant surprise. Her interpretation is sounder than that of any pianist, with the exception of Carreño, who has played here for some years, and the delicacy shown in Liszt's "Dance of the Gnomes" it would have been hard to surpass.—Montreal Herald, November 19, 1902.

Mary Louise Clary.

MARY LOUISE CLARY, who is in the West on a short concert and recital tour, is meeting with even more than her customary success this season. Her recent engagements near at hand included an organ concert in Orange, with Mr. Dethier, on November 20; a matinee song recital and an evening appearance in oratorio in Parkersburg, W. Va., on November 28; Mrs. Nash's ballad concerts in Milwaukee, Wis., December 1, and a recital in Marietta, Ohio, December 3.

Her future engagements are: "Arminius," in Newark, N. J., December 5; "The Messiah," in Haverhill, Mass., December 16; "The Messiah," in Brooklyn, New York, with the Brooklyn Oratorio Society, December 18; in New York, December 21, and in two performances of the same work in Baltimore, on December 29 and 30.

She will be heard in other local musicales and concerts on December 7, December 21, January 4 and at the Waldorf-Astoria on January 5. She will sing in "Elijah" for the Albany Musical Association a little later in January, and for the Singers' Club, of Cleveland, the 1st of February. Remington Squire, her manager, has just issued a new and very attractive twelve page circular for her.

Celia Schiller's Tour.

MISS CELIA SCHILLER, the young pianist, will make a tour South during the month of February. Miss Schiller has appeared at musicales in Morristown and Madison, N. J., and she has a number of other private engagements. Her classes at her studio are large, and her pupils are greatly interested and devoted to their accomplished teacher.

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KATHARINE FISK.

MME. KATHARINE FISK'S London triumph was cabled the night of her recital there, November 12. The English critics endorse the telegraphic report, as may be seen from the following clippings. The fact of her taking Mme. Nordica's place at very short notice and acquitting herself with such distinguished success was a matter of no small importance and it certainly stands to Mrs. Fisk's credit in every respect. The fact that she introduced a number of songs by American composers proves that Mrs. Fisk appreciates their artistic value on a program as much abroad as at home.

Madame Nordica was to have given a recital last evening under the management of Schultz Curtius, but illness made impossible the carrying out of her intention. Happily the distinguished soprano's friend and countrywoman, Katharine Fisk, was available as a substitute. Madame Fisk is no stranger among us. She practiced her profession in this country during four years and took part in the Norwich festival of 1896, as well as at many important concerts. Her return to England after an absence of six years is not for the purpose of another residence. She is, in fact, but a passing visitor on her way to Germany for further study. During her absence Madame Fisk has gained much experience, while her low notes, which were always effective, have gained if anything in volume and quality. These she used to much advantage last night in various songs by European and American composers.—London Daily Telegraph, November 13, 1902.

Since her debut in this country ten years ago Mrs. Fisk has lost none of the beautiful quality of tone which characterized her singing at that time, while she has added to her charm by an evident attention to the technical side of the vocal art. She sang many songs last night, and her selection included a set of American songs and others by such widely different composers as Tchaikowsky, Schubert, Brahms and Saint-Saëns.—London Morning Advertiser, November 13, 1902.

Madame Fisk has a sympathetic voice and a charming manner, and sings with abundant expression. Her selection of songs included examples by American, French, German, Russian and Italian composers, among the most interesting being Gaynor's "Slumber Boat," Nevin's excellent setting of "Oh, That We Two Were Maying" and Saint-Saëns' fine song, "La Cloche."—London, The Standard, November 13, 1902.

Madame Fisk has a voice of great power, and, moreover, a voice that is capable of the best work. The program was of varied character, but the singer was evidently determined to bring to our notice songs by American composers, for, in addition to two songs by Nevin, "Auf Wiedersehen" and "Oh, That We Two Were Maying," compositions by Chadwick and Gaynor were given. Madame Fisk was most successful in Schumann's "Lotusblume," Brahms' "Meine Liebe ist grün" and songs by Rubinstein and Hollander.—London Daily News, November 13, 1902.

Mme. Katharine Fisk sang with a warmth of expression and finish that pleasantly renewed recollections of her success here some years ago. She sang with great sympathetic charm, an emotional warmth that speedily put her on the best of terms with her audience.—London, The Referee, November 16, 1902.

The American contralto used her fine voice to good purpose in a group of songs by composers of her own country, in addition to the modern examples of music by Hahn, Tchaikowsky and Tosti. Later on she gave a German set of lyrics, and concluded with the three airs allotted to Delilah in Saint-Saëns' biblical opera.—London, St. James' Gazette, November 13, 1902.

A Chance for Tenors.

MME. MARIE CROSS-NEUHAUS, known as an authority in French diction and interpretation, has not yet settled on the free scholarship she will give the tenor with the best voice. The successful candidate will have an unusual opportunity, for what Madame Neuhaus gives will equal a season under a Paris master. Intending applicants should see her from 12 to 2, excepting Thursday and Saturday, at 434 Fifth avenue.

At her first Sunday evening musicale, December 7, the violinist Ludwig Laurier, the pianist Henry Levey, of London, and some prominent vocalists will take part.

The Kingsley Beethoven Lecture.

BRUCE G. KINGSLEY, the organist of C. S. Church, Sixty-eighth street and Central Park West, gave an illustrated lecture on Beethoven at the studio of Mrs. Mize, Friday afternoon, interesting his hearers greatly. Beginning with biographical matter, he related many facts and anecdotes about Beethoven's method of composing, his orchestral peculiarities and the introduction of strange

instruments, all of which preceded his playing of the Seventh Symphony and the two sonatas, in F minor and C minor. The lecture was replete with interest, and served the double purpose of interesting and instructing his hearers. Mr. Kingsley's second organ recital occurs Thursday evening, at 8:30 o'clock, at the church.

EDWARD STRONG'S WESTERN TRIP.

EDWARD STRONG, the tenor, started for Minnesota and Wisconsin this week, and a few of his dates are as follows: December 4, Milwaukee, Wis., concert; December 6, Augusta, Wis., recital; December 8, Eau Claire, Wis., recital; December 10, Northfield, Minn., "Messiah"; December 21, Newark, N. J., special musical service.

Concerning his singing at Memphis, Tenn., November 20, two of the papers said as follows:

Mr. Strong won the hearts of all. His voice is of a beautiful quality, rich and mellow, yet powerful. All his work displayed the true artist, and his numbers were heartily applauded.—Memphis Morning News, November 21.

Mr. Strong's voice is one of great purity and directness of volume. His range of tone is extended and characterized by remarkable flexibility. His second group, including Chadwick's "O Let Night Speak of Me" and Julian Pascal's "My Dearie," was given with sympathy and tenderness. In Lawrence Kellie's "Over the Desert" his power of abandon and the rhythmic swing of the lines were markedly effective. It was given with strong color and provoked heavy applause. "A Song of Faith" gave his voice another opportunity for brilliant phrasing, which he met with magnificent strength.—Memphis Commercial Appeal, November 21.

RAOUL PUGNO'S SECOND RECITAL.

HERE is the program for Pugno's second recital in Mendelssohn Hall, Wednesday afternoon, December 10:

Gigue, B flat major.....	Bach
Gavotte Variée, G major.....	Handel
Sonatina, A major.....	Scarlatti
Sonata, op. 31, D minor.....	Beethoven
First Impromptu, A flat major.....	Chopin
Second Impromptu, F sharp major.....	Chopin
Impromptu Posthume, C sharp minor.....	Chopin
First Ballade, G minor.....	Chopin
Berceuse.....	Chopin
Polonaise, op. 29, E flat major.....	Chopin
Scherzo, B flat minor.....	Chopin
Rondo Brillant, E flat major.....	Weber
La Fileuse.....	Mendelssohn
Capriccio, op. 16.....	Mendelssohn
La Chasse.....	Mendelssohn
Eleventh Rhapsodie.....	Liszt

FLORENCE ROBERTSON.

THE *Scranton Tribune* of recent date has much to say of Miss Robertson, a soprano pupil of Cornelia West Freeman, the former making her debut in concert, assisted by Julia C. Allen, violinist; Harold Stewart Briggs, pianist, and Karl Kirk, cellist, of New York. Miss Freeman considers her to be one of the most promising singers in the East, and the paper says:

Her efforts last night compelled not only the admiration but the intelligent appreciation of the music lovers who heard her.

She is a tall, stately young woman, with a most individual personality, and possesses a voice which, though not of extraordinary range, is nevertheless vibrant and full of tender feeling. Her first selection, a dramatic recitative by von Weber, was not suited to her temperament, but she sang it exceedingly well. She was more at ease in the rendering of Nevin's sprightly little song, "The Merry Lark," which she sang with a melodious fluency that was delightful to the ear, and in the rendering of a beautiful lullaby by Chadwick. Other songs which she sang were Dell Riego's "O, Dry Those Tears," and a selection from Schumann, the latter to the accompaniment of both piano and cello.

There is not a carelessly controlled note in Miss Robertson's voice, and the peculiar tonal quality of her pianissimi was very evident in Liza Lehmann's "The Night Has a Thousand Eyes." The Bohm song, "My All," was exquisitely interpreted. Miss Robertson has the exceptionally fine enunciation which characterizes all the work of those trained by Miss Freeman.

Francis Motley Sings.

AT Philadelphia last Saturday evening Mr. Motley sang the part of Mephistopheles, in the Garden Scene from "Faust," with gratifying success. December 5 he sings the bass part in Berlioz's "The Damnation of Faust" in the Quaker City. At the said concert he also sang songs by Widor, "Je ne veux pas" and Mephisto's Serenade.

MUSICAL PSYCHOLOGY

"GENTLEMEN," said the professor of musical psychology, "music is so vast, so indeterminate, so mutable, so adaptable to every mental environment, and to all the demands of every person, and with the power of exercising such diverse influences, that it escapes critical analysis and rebels against all dogma. Wagner tried to define it, but his book on perusal leaves us in a state of admiration for his genius, confusion as to his fundamental idea." Under these circumstances what can a professor of musical psychology do? Clearly he must set the matter right by delivering a course of lectures. Here is his program as given by his patron or creator, the *Gazette Musicale*:

I. Music. Does music, as it is generally understood, really exist? What is music? When do its artistic characteristics predominate, when its scientific ones? Which respond most to the laws of nature?

II. Music and physiology. Music and psychology. Music and human passion.

III. Music and love. Music and jealousy. Music and hate, envy, pride and avarice. Does it contribute more to the happiness than the misery of the human race?

IV. Music and the sexes. Its influence on men. Its influence on women.

V, VI, VII. Music and social conditions. Music and nervous diseases. Music and different ages.

VIII. Music and professions. Music and lawyers, engineers, medical men. Music and business men, bankers and stock brokers.

IX. Music and artists. Different views held by artists. Music and singers. Music and orchestral players. Music and teachers. Music and ballet girls.

X. Music and composers.

XI. Music and journalists in general.

XII. Music and the critics. Music and actors. Music and painters. Music and street musicians.

XIII. Music, the wise and the ignorant. Good taste, intelligence, dilettantism, the art of listening, pronunciation and good sense. Idealism and realism.

A very alarming prospectus is this one set before us by Prof. Stanislas Viola, as reported by Carlo Abner; it is too alarming, too vast, for ordinary mortals to tackle. The first question—"What is music?"—requires a lifetime to answer. The lectures on "Music and Love" and "Music and the Sexes" treat of matter so delicate that it must be left to the countrymen of d'Annunzio. But we think the subject of music and brokers and bankers would find sound exposition in Wall Street. To newspaper men Signor Viola's opinions on "Music and Journalists" would be interesting and so would be his lecture on "Music and Critics" and "Music and Barrel Organs," although it might expose him to an action for libel. It is to be hoped he will carry out his magnificent project. He can be very eloquent—witness his conclusion: "Music represents the infinite of nature, there is in it something which transports us hence. A symphony of Beethoven is like a sea before which we remain immersed in contemplation, infinite, insatiable and insatiable. It is a succession of sensations and impressions, each of which has in it a fertilizing germ of other countless impressions and sensations, which never die, which are never forgotten. In music everyone finds a recollection of the past, an illusion of the present, a hope of the future."

Franklin Lawson.

SAID the Saturday *Commercial* concerning Franklin Lawson, the tenor, after his appearance in the opera performance at Carnegie Lyceum: "The latter's resonance of tone and his art in delivery was praiseworthy."

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THE SYSTEM OF VOICE TRAINING.

IF one has for decades waited to see the mystery of the natural molding of the voice solved, one has arrived at an age where the hope of achieving greatness by the voice has to be finally abandoned. Then one should not suppress the expression of joy when that seems to be solved, and all the systems of teaching hitherto praised as "methods" disappear like fog before the fact that the right, natural and simple way has been found by which the human singing organ can be trained to perfection in a comparatively small space of time.

The conditions existing, especially in Germany, in the domain of teaching singing are abominable. No one has taken the trouble to count how many so called methods of voice training exist today. There must be a surprising number. Of course every trainer of the voice claims to be the possessor of the only right system, and almost every year a new voice training star appears. But if one asks: "Where are your results?" there is no reply. If one looks around among German operatic coryphées it would seem that a singer appears but once in ten years in the German musical world. If one adds to this that by far the most singers can sing for only a comparatively small number of years, and that singers retaining their faculties until they are past seventy years are as rare as comets, while those who have to contemplate the approaching end of their career at the age of fifty form by far the greater majority, then one cannot help feeling a deep regret that in Germany, the country where everybody is musical, and where the pleasure of singing flourishes in clubs and families as perhaps in no other country, the good voices are dying out. And after these singers lose their voices, what do they do? They become singing masters! But after all they cannot teach their pupils more than they know themselves. Therefore they teach them exactly and with all care how to lose their voices at fifty.

I will make no mention of those so called singing masters who believe, because they are good musicians, that they can also teach singing, of that infinite number of band masters who teach singing, of those professors of singing who cannot themselves sing a note. There was at the Munich Conservatory a professor of singing who could not sing at all!

About two years ago a technical paper called *Deutsche Gesangkunst* was started. It was intended to bring about a "union" of the several methods. And what did it offer its readers? Everybody gave an explanation of his system, and by and by they fell to quarreling among themselves. At last the enterprise failed. The editor, who considered himself one of the brightest stars in the voice training world, criticised them all. He was the only one who had understood it all. Only he was in possession of the all saving "voice training theory." (It may be mentioned that he was very proud of having transformed himself into a heroic tenor, having originally been a baritone.) Occasionally he gave it out that he alone knew the right method, but he never revealed what it consisted of. When I asked him once to enlighten me on that subject he remained silent. He is silent to the present day and probably will remain silent now forever.

I had hailed the appearance of his paper with joy. Now I would at last learn the right system. I was on the staff of the paper, outside of questions dealing exclusively with the training of voices, and went on hoping, longing and hoping, until at last all hope vanished and Dante's "lasciate ogni speranza" appeared to me as a *mene tekel*. I put down my pen never to take it up again for the *Deutsche Gesangkunst*. I contented myself that Faust was right, "that we can know nothing."

All of a sudden I received from New York, from Breitkopf & Härtel, a parcel, and when I opened it I found the "Science of Artistic Singing," by Anna Lankow (English translation by E. Buck).

Everybody will readily understand that I took up the book with not a little mistrust. "Another new method!" One who had been trying for twenty-five years to find the right system, like I had been doing, will understand that, notwithstanding the mistrust, there arose a quiet feeling of hopefulness. Man will retain hope as long as he clings to life. And the mistrust was the surest test for a just and earnest examination, because I judged everything critically. A famous person has said: "As long as a man retains his faculty for learning he is still young." I am fifty-six years of age, and what I still can learn I do! I have therefore repeatedly studied this work, and the more I read it the more clearly did I see this is the only right method of voice training. Well, if my conviction was right, then it must be so not only theoretically but must stand a practical test. So I said: "This system of Anna Lankow must be suitable for everybody; and consequently with yourself, notwithstanding your fifty-six years, must also produce a result naturally less in proportion to the success which a youthful pupil would achieve." And I commenced as if I had been a pupil of twenty. It is more than three months since I began, and I have obtained so decided a success, notwithstanding my age, that I am absolutely convinced and determined to continue practising and learning one or two years, and one of these days I shall realize my object, namely, to give my voice the highest possible training it is capable of.

To my satisfaction and joy I had a chance of meeting and speaking to the authoress of the "Science of the Art of Singing" when in Munich for the Wagner performances in the Prince Regent Theatre, and, what was of still greater value to me, to hear two of the young singers educated by her—Andreas Schneider and Paul Veron. All I learned and heard only served to strengthen my conviction. I can only say that never before have I heard such highly trained voices in young people who have only just finished their education. I was surprised most by the floating tone of these voices. They sounded to me as if detached from everything physical, as if actually soaring above the human body, so that when going to the highest pitch no noticeable effort could be perceived. Every tone seemed to develop free and easily, as it were, unconsciously and with a fullness and vigor and a softness, a "mezza di voce" of most perfect execution, piano and pianissimo, and every tone of a pure, ideal beauty and free from all blemish, equally beautiful and full and soft throughout the whole time, which seemed all fused into one register.

I was so surprised and struck by this manner of rendering tones that I could not find words to express what I ought to have said. I could not give expression to my feelings, and I will therefore say here what I think of Anna Lankow's method of voice training.

What struck me from the first in favor of this method was that it was not really a method at all. It is no method produced by a cogitating brain and bold imagination, by the wish to produce something new, something never known before, no system which is to introduce a new school by means of all sorts of deeply thought out theories and tricks. It is an instruction based upon perfectly natural, simple means suggested by nature, in order to train the voice to its highest possible efficiency; no artificial overtraining, no forcing, no overdoing, no screwing up to high pressure, but a gradual, natural one, leaving to nature herself the development of the voice from the very first; the voice which nature gives to a child, the treble voice, the so called falsetto. We call this child's voice a falsetto simply. The natural course of development hence follows also in the case of men. By practice, commencing with the softest pianissimo, the "Kopfstimme" obtains by degrees a peculiar strength and power, so that the "Kopfstimme" at last loses entirely the womanish character of the original falsetto. At the same time this constant practice of singing with the "head voice"—by which alone the use of the head voice in the lowest pitch becomes possible—gives the correct start, the point of impact for every tone of the consecutive chest and middle registers. This is the "placing" of the voice, and it soon becomes perceptible how the chest registers can be di-

rectly developed from the head voice and ultimately the middle registers, and finally the "voix mixte" directly develops from the head voice by simple swelling, by power, not pressure. The voice not only obtains the greatest extension as to depth and height, but every tone is produced and sounds free and without effort. Also the power, richness, sound, the softness and fluency develop in the course of learning and practicing, because what is considered the greatest difficulty of the technic in singing the "mezza di voce" is reached naturally and without effort.

Can a more natural, simple and more successful method be imagined?

One who has undergone in the course of a quarter of a century the schooling of at least six different singing masters and trainers of voices, and at last had to be content with the consolation "It is not possible to you," has the right to give an opinion on a theory of training a voice. One who like myself possesses every predestination for the stage, namely, dramatic talent, enthusiasm for singing and the stage, being, in short, regularly stage bred, and then obliged to despair of attaining one's object, because possessing everything to be fitted for the stage but the voice, may publicly express his honest joy at the age of fifty-six, when all hope of training for the stage and concert hall is past, and his hearty acknowledgment that now at last the only right system of training and development of the voice has been found, after yearning after it for years without finding it.

And after all the system of Anna Lankow is, from a technical point of view, not a newly invented one, but really a rediscovered one, the system of the old Bolognese school, grown up in the traditions of the old Italians.

No one will regret having studied the system. Teachers and pupils of singing will alike derive the greatest benefit from it. By this system every voice can be developed and be brought to the highest possible efficiency. There need not be so many voices lost forever and unused and unrecognized, undeveloped or spoiled by training. Many a wrongly trained voice can be regained by the only right and natural system of training the voice—the system used by Anna Lankow.

LUDWIG EMIL MEIER.

MUNICH, OCTOBER, 1902.

RICHMOND BRIEFS.

RICHMOND, Va., November 28, 1902.

MORE thorough work is being done in our musical world than ever before. The choir directors and singers are in earnest, and in every department genuine progress may be found, though some time may be required to make the good results appreciated by the public.

The most interesting recital of the fall season was the one given by Campanari, when he sang the songs mentioned in this program:

Obstination	Fontenailles
Yeux-bleus	Masenet
Temesvera	Hau
Love	Godard
Contemplation	Seppilli
The Night Has a Thousand Eyes	Lambert
My Heart and I	Korby
Die Mannacht	Brahms
Anathema	Alex. Fielitz
Voce tra i campi	Lera
Serenade	Seppilli
Alba d'amore	Kronitz
Lasciali dir	Quaranta
Randiera	Rotoli
Invano	Tosti

The music composed by Henry K. Hadley and arranged for "Audrey" was enjoyed and appreciated by a large and enthusiastic audience.

MARY HOWARD BRUCE.

Gifted Violinist.

SAM GRIMSON, a favorite pupil of Joachim, is here on a visit from Berlin. Mr. Grimson will perhaps be heard in New York before he settles in London, his home.



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CINCINNATI, November 29, 1902.

THE Symphony Concerts were opened with élan for the season Friday afternoon and Saturday night in Music Hall. The audience was larger than at the opening last year and warmed into positive enthusiasm before the close of the concert. Mr. van der Stucken, as he came on the stage to conduct the orchestra, was greeted with hearty applause. It may be well to speak of the increment in the orchestra—which is substantially in the strings. The effect gave to the orchestra a much better balancing and proportion than it has had before. The new material is largely young blood, which is calculated to impart life and energy to the older forces of the body and which readily yields to the directions of the conductor. The improved work of the strings made itself felt in the Haydn Symphony and Symphonic Poem of Smetana. As for the other divisions of the orchestra they are practically the same as last season, and where changes were made in the firsts, as in the oboes, horns and clarinets, they were certainly not for the worse. In fact, in the "Sursum Corda" of Elgar and the Symphonic Poem the totality of effect was better.

The tone quality and effectiveness of the brass were in the best of evidence. Judging from the first concert, the orchestra is not only in better form materially speaking than ever before, but the divisions are in closer sympathy with each other. There is reason to believe that Mr. van der Stucken has secured an orchestra which, with its constant improvement and wider training, will approach the time of competing with the best orchestras in the country, and as the bulk of the orchestra is indigenous to the home soil, its success cannot but add to local prestige and glory. As for the complexion of the program, it was in several respects striking. In the first place, it opened with the Haydn Symphony in E flat No. 3, which is not frequently heard in public. This fact, however, seems to be less worthy of note than that the season should have been opened with one of the great classics. No one of sound musical judgment will object to the occasional exploitation of the modern orchestral works, but the tendency of the present day has been to an exaggerated courting of bizarre coloring and ultra-realism in orchestral music. Sooner or later the reaction will come, and the purity and simplicity of form in the old masters will be plated on the high pedestal to which they belong.

Mr. van der Stucken gave the Haydn Symphony a noble interpretation. It was classic in its proportions from beginning to close. Its naïve beauty, wonderful simplicity and never failing buoyancy were always in evidence. There was a peculiar suppleness and elasticity in the orchestra to that end. The sweetness of its language was never overdone by sentimentality. The adagio was remarkable for its healthy expression of sentiment and straightforward interpretation. Two novelties were offered in the program which were of exceeding interest—the "Sursum Corda" of Elgar and Smetana's symphonic poem, "Sarka." The former appealed not only to the sense of the beautiful, but its dramatic coloring, still held legitimately within the domain of the sacred subject, was finely sustained. The entire resources of the orchestra, as they are now, were best displayed in the symphonic poem, which was given a powerfully dramatic and comprehensive reading. If the "Oberon" overture was not unfamiliar it was welcomed nevertheless as a concerted piece of Weber's writing, which displays wonderfully his spontaneous genius.

Anton van Rooy, the Wotan of the Bayreuth festivals, whose train was late and who hurried to Music Hall after a brief visit at the hotel, made a powerful impression. Such a baritone voice, without forgetting other distinguished voices that have been heard here, surpasses all previous records. It is not only that the voice fills Music Hall, whether it be in forte or piano passages, but that its every note sustains a musical meaning and expresses a relation to the artistic whole. With him voice and art are equally superb. His interpretation is that of the master who has studied every recess of the musical thought and knows how to give it expression. His singing of the "Hans Heiling" aria was something not so easily to be forgotten. He sang it with an impassioned ardor, in free and noble style, and a climax of dramatic intensity. His tone production is a faculty in a very wide range which few singers can ever hope to possess, and it expands to all demands. It is his virility of style, his simplicity of delivery and his faultless enunciation, his absolute freedom from exaggeration, that impress one most. His interpretation of Schumann's "Ich grolle nicht" and Schubert's "An Schwager Kronos" was in this respect superb. As an encore to the group of songs he gave a song by Franz.

The first concert by advanced students of the College of Music on Wednesday evening, November 26, in Sinton Hall, was an interesting event and presented the following program:

Organ, Sonata in A minor (first movement).....	Whiting
Mrs. C. A. Molengraft.	
Voice, aria, Ritorna vincitor, from Aida.....	Verdi
Miss Katherine Klarer.	
Piano—	
Romanza Without Words.....	Grieg
(Arranged by the composer.)	
Romanza, from Tannhäuser.....	Wagner-Liszt
Polonaise in C sharp minor.....	Chopin
Nicholas Holmes.	
Recitation, The Soul of the Violin.....	Margaret M. Merrill
Miss Bertha M. Topp.	
Violin, Ballade et Polonaise.....	Vieuxtemps
Frederic Gerard.	
Voice, aria from La Gioconda.....	Ponchielli
Carl M. Gantvoort.	
Recitation—	
A Platonic Friendship.....	J. M. Barrie
Lullaby.....	Paul Laurence Dunbar
Miss Jane M. Kline.	
Piano, Concerto in C major (first movement).....	Reinecke
Miss Mary Love Akels.	
Chorus—	
By the Waterfall.....	Roentgen
In Spring.....	Bargiel
The College Chorus.	

Much of the work was of a high order of merit, and the college chorus under direction of Mr. van der Stucken proved a masterly training, such as few educational institutions either in this country or in Europe have the opportunity of enjoying. There was buoyancy and elasticity to the body of the singing, and the tone quality was exquisite.

That concerted action and enthusiasm are prime factors in the success of any undertaking has been evidenced by the rapid progress of "The Opera Club." In this promising organization we find the students of many schools welded into a harmonious whole by the strong bond of musical sympathy. So many questions have been asked as to the purpose of the club that it has been deemed necessary to reiterate the statement of its aim made in the incipient stage of its formation. The broadening and deepening of musical culture is the principal object, it having been decided to study both light and classical opera. During the year three entire operas are to be given, with required costumes and stage setting, accompanied by an orchestra. Mrs. Wm. McAlpin, the musical directress, is giving her personal supervision to the minutest detail.

The audience will be composed entirely of associate members, no tickets being sold at the door. The number of tickets disposed of has already assured the financial success of the enterprise. To these tickets is attached the right of reserved seats free of extra charge, also the privilege of attending the three performances. There will be no sale of seats for single representations. Associate membership blanks may be had from the members of the club and may be exchanged for reserved seats at Duhme Brothers & Co., after December 1.

Owing to a lack of the necessary stage equipment at Sinton Hall, the dramatic evenings by the students of the College School of Expression will probably be held in Greenwood Hall.

The third of the series of lectures on the history of music will be given on next Wednesday, at 1:30 p. m., by Prof. A. J. Gantvoort. The subject will be "The Early Christian Age."

In the near future the College of Music forces will give a performance of Mendelssohn's "Midsummer Night's Dream," under the direction of Frank van der Stucken. Miss Mannheim has been selected as the reader, and will be assisted by the college chorus and orchestra, the latter to be augmented by the winds of the Cincinnati Symphony Orchestra.

On next Wednesday evening the first general rehearsal of principals and chorus to take part in the performance of the opera "The Golden Cross" will be held under the direction of Frank van der Stucken. The chorus, which is now full, is collectively one of the best opera choruses that the college has had. The principals are working industriously on their respective parts and are

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being coached by F. Hoeffler McMechan, who has been re-engaged this year as stage manager.

Raoul Pugno, the pianist now on a concert tour, had a few hours' stop over in Cincinnati, which he spent most pleasantly. Lucien Wulsin tendered him an informal dinner, at which Frank van der Stucken, Albino Gorno and Pier A. Tirindelli were present.

Much interest is being centred in the first College of Music faculty concert, to be given in Sinton Hall on next Wednesday evening. The participants, José Marien, violinist, and Dr. Nicholas J. Elsenheimer, pianist, will be heard in "An Evening of Sonatas." It is too seldom that such artists as Mr. Marien and Dr. Elsenheimer are heard locally and a large audience is expected, especially since it is the only remaining opportunity of hearing Mr. Marien play until the third symphony concert, when he will be the soloist.

Following is the program for Wednesday evening:
Sonata in G major.....Jean M. Leclair
Sonata in A major.....César Franck
Folies d'Espagne.....Arcangelo Corelli
Sonata, op. 47 (Kreutzer Sonata).....van Beethoven
J. A. HOMAN.

BAXTER'S MONTREAL SUCCESS.

HERE are more press indorsements of David Baxter, the Scotch basso, who made a pronounced success upon his first appearance in Montreal, November 18:

David Baxter, the Scotch basso, was greeted by a large and brilliant audience in Windsor Hall last evening. The singer showed great technical skill, and he has a fine voice, always under perfect control. He treated the sustained runs of Handel's "Si tra I Ceppi" and the solemn theme of the Mozart number with admirable effect.—The Witness, Montreal, November 19, 1902.

At David Baxter's recital at the Windsor Hall last night he had a large audience, which was quite satisfied with the concert. Of his technical skill there can be no doubt whatever. He has a fine bass voice, always under control, and treated the sustained runs of Handel's "Si tra I Ceppi," or the solemn notes of Mozart's "Posenti, Numi," with equal ease. He has a loud, full tone that has been trained to mellowness, and his enunciation was excellent. The lament from Verdi's "Don Carlos" was a fine interpretation of manly grief, and Schubert's "Litanei," with its strong sentiment of rest gained after sorrow, was given with a depth of feeling that evoked a hearty recall.—Gazette, Montreal, November, 1902.

The recital at Windsor Hall last night, of which David Baxter, the Scotch basso, was advertised as the feature, was unusually well attended. Mr. Baxter sang a variety of selections from composers ranging between Handel and Clay. He was at his best in a group of Schubert and Schumann songs, and in such Scotch ballads as "Across the Sands o' Dee," with which the recital closed. His voice and method are both good.—Herald, Montreal, November 19, 1902.

New Criticism.

IN the New York *Sun* of last Sunday we are told that during the performance of "Aida" the stage paint on Mme. Eames' face melted and ran into her eyes; and that after their New York concerts the Kneisel Quartet repair to a resort in Forty-second street, eat a substantial meal, drink imported beer and smoke cigars. The critic of the *Sun* is a very close observer.

New York "Evening Post."—Theodor Björkstén, one of our great apostles of Bach, knows how to make an attractive program. * * * Mr. Björkstén has a voice of genuine tenor quality, with not a baritone ingredient. * * * He was at his best in "Ah, fuyez," from Massenet's "Manon," which he sang dramatically, and in Schubert's Serenade ("Leiselehen"), which evoked such a storm of applause that it had to be repeated. Several of the other numbers received applause enough to justify an encore.

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WITHERSPOON NOTICES.

HERBERT WITHERSPOON sang in "The Creation" with the Mozart Club in Pittsburgh November 25. It was his second engagement there this season, and he is to return to Pittsburgh again on March 5 for the Apollo Club concert. On November 27 he gave a recital in Painesville, Ohio, and on December 1 a concert in Milwaukee, Wis. He returns home on December 3 for three concerts which he will give in or near New York. In December he has a number of dates which will be announced later.

Following are some additional press notices of his recent New York recital:

Another concert in Manhattan of considerable interest to Brooklyn was that given at Mendelssohn Hall yesterday afternoon by Herbert Witherspoon, well known to Brooklyn as a church singer. Mr. Witherspoon possesses a bass voice at once flexible, sweet and of deep range, to which he united good taste and excellent training. It is gratifying to record that he made a distinct success. Mr. Witherspoon's songs were chosen in such a manner as to display his voice to the best advantage, while retaining the interest of his audience. The classics included "Come raggio di sol" and "Pur dicesti," which he gave without exaggeration. A group of lieder followed, including Schubert's "Am Meer," which he gave with sincere feeling. P. A. Tirindelli's "Absent" was well received for its own beauty, was sung with taste and redemanded.—Brooklyn Standard-Union, November 8.

An interesting recital was given yesterday afternoon at Mendelssohn Hall by Herbert Witherspoon, a singer who is likely to be heard a good deal in our concert halls in the future. He has a bass voice of excellent quality, well trained, and he enunciates his text with unusual distinctness. On the intellectual and emotional sides he is well equipped, and he knows how to enter into the spirit of a Schubert lied as well as of the airs of the old Italian or modern French and English songs. His audience was not as large as it should have been, but it was thoroughly appreciative.—New York Evening Post.

Herbert Witherspoon interested a large audience at Mendelssohn Hall Friday afternoon with songs mainly by the earlier masters. His program was long and well selected, being of diverse character and representing several schools.

He has a bass voice of pleasing mellowness and of fine power and compass. Among the songs most enjoyed were those by Caldarà, Lotti, Handel and Schubert. The enthusiasm of the audience was rewarded by several encore numbers.—New York Telegraph.

DE LUSSAN IN CLEVELAND.

HERE is what the critics said in Cleveland after Mme. Zelle de Lussan appeared there November 20 with the Pittsburgh Orchestra:

Mlle. de Lussan's voice is strikingly individual in its timbre, it is the true mezzo soprano, which has the richness, breadth and dramatic thrill and fervor of the contralto, with sufficient of the brilliancy and range of the soprano. It is a vocal ideal for dramatic expression, and when its peculiar opportunities are truly exemplified, it has emotional and artistic possibilities in vivid dramatic coloring and intensity of vocal declamation. The first number, Meyerbeer, the "Nobil Signor," from the "Huguenots," introduced us to the quality of her voice. This showy and difficult number, calling for difficult transitions, great flexibility and extreme high and low range for the voice—written as a test piece, in fact—was sung with comprehensive art and finish to those who understood its snares and pitfalls. This is the number that used to be Scalchi's most admired one, on which her vogue was most founded. De Lussan had a different conception, and she sang it without making those breaks and gaps in the change from one vocal register to another that used to be frankly admitted about Scalchi. It was a pleasure to hear the encore, the charming and brilliant ballad, "Love in the Woods," by Landon Ronald, with piano accompaniment. Here an American singer gave the English text with beautiful, clear diction; rich and mellow coloring and finished vocalization. De Lussan's second appearance brought forward "Le Nil," by Leroux. Then came the singer's triumph in the opera she has

made her greatest success, the Habanera from "Carmen." The familiar accents of this fascinating, brilliant, dramatic number were enforced, not only by her vocal art, but by personality, for she seemed to awaken, to put her whole being and to live artistically in this number. Naturally, she had to sing this again.—Town Talk.

Mlle. Zelle de Lussan, the soloist of the evening, has never been heard here before in concert work, and her appearance was looked forward to with the greatest of pleasure. For Mme. de Lussan is a singer whose name is well known in grand opera, and who has gained many admirers here during her appearances as an operatic singer.

Her voice is truly magnificent and it was heard last night to good advantage.

Mlle. de Lussan has a magnificent stage presence, and a most charming personality, as well as a marvelous voice. She sang with a vigor and strength of tone that was wonderful and every note was clear and pure and true. Her rendition of the difficult aria was perfect. She has a fine dramatic instinct, which is of help to her in concert as well as in operatic work.

She was greeted by applause and the people showed their appreciation of each number.—Cleveland Plain Dealer.

Mlle. Zelle de Lussan was the vocalist. She has broadened physically from the slip of a girl who used to come here a score of years ago as the prima donna of the Boston Ideals and sing the facile and tuneful music of Suppe and Audran. She is a buxom woman now. Her voice, too, has shared in this broadening quality. It is now deeper and stronger than ever before. Her best number was the Habanera from "Carmen," an opera she has sung many times. Into this she put personality and it gained her a hearty encore. Her diction is delightful and she gave an English ballad with a distinctness that was admirable.—Cleveland Leader.

The Brooklyn Saengerbund.

LEOPOLD WINKLER, pianist, and Mrs. Alexander Rihm, soprano, assisted the Brooklyn Saengerbund at the concert Sunday evening in the clubhouse, corner Smith and Schermerhorn streets, Brooklyn. The concert was arranged as a farewell to Louis Koemmenich, the former conductor. Besides the choral and solo numbers, speeches were made by Mr. Koemmenich and his successor, Hugo Steinbruch. Albert Kleiner was chairman of the evening. Mrs. Rihm, who was accompanied at the piano by her husband, sang in pleasing style a group of songs by Louis V. Saar. Assisted by a small orchestra, Mr. Winkler played Weber's "Concertstück," and musically and technically the performance was worthy of a public concert.

The Bowen-Jewell Recital.

MISS ARTEMISIA BOWEN, the reader, and Miss Anna Jewell, the pianist, will give a joint recital at Delmonico's next Friday afternoon. Miss Jewell will play compositions of Liszt, Chopin, Schumann and others. Miss Bowen will read from Shakespeare's "King John" and "The Merchant of Venice."

Mascagni's Second Attempt.

THE arrangement which Mascagni has made with his new Boston manager, Richard Heard, comprises control of the composer, his entire company, the chorus and the orchestra. The forces are to be reorganized and a tour through the United States will begin on December 1 and end February 1. The itinerary has not yet been made public.

Mrs. Babcock and Dudley Buck.

MRS. CHARLOTTE BABCOCK and Dudley Buck, Jr., will give their first studio musicale of this season at their Carnegie Hall studios on Sunday, December 7.

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BAND.**

(Organized September, 1899.)

Dec. 4, Athol, Mass.,	Matinee, Cummings' Op. House.
Thurs. 4, Fitchburg, Mass.,	Evening, Infantry Hall.
Fri. 5, Providence, R. I.,	Mat. & Eve., Mechanics' Hall.
Sat. 6, Worcester, Mass.,	Evening, Tremont Temple.
Sun. 7, Boston, Mass.,	Matinee, Huntington Hall.
Mon. 8, Lowell, Mass.,	Evening, Tremont Temple.
Tues. 9, Boston, Mass.,	Matinee, Auditorium.
Wed. 10, Malden, Mass.,	Mat. & Eve., Tremont Temple.
Thurs. 11, Hartford, Conn.,	Mat. & Eve., Foot Guard Hall.
Fri. 12, Meriden, Conn.,	Matinee, Jacques Opera House.
Sat. 13, Waterbury, Conn.,	Evening, The Auditorium.
Sun. 14, New Haven, Conn.,	Mat. & Eve., Hyperion Theatre.
Sun. 15, New York, N. Y.,	Matinee, Metropolitan Theatre.
Sun. 16, New York, N. Y.,	Evening, The Casino.



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, December 1, 1902.

THE principal event of the week in Chicago theatrical and musical circles will be the appearance of Henry W. Savage's Castle Square Opera Company, which inaugurates its fifth season of grand opera in English at the Studebaker Theatre, on this evening, with an elaborate presentation of Gounod's "Faust." The popularity of Manager Savage's admirable company of accomplished artists has been so well established during past seasons that the engagement, which is for eight weeks only, is sure to prove one of the most successful in the history of the organization. It has been arranged that one opera shall be sung each week, and for the first week the ever tuneful "Faust" has been selected. The others are, week of December 8, Bizet's "Carmen"; week of December 15, Balfe's "Bohemian Girl"; week of December 23, Flotow's "Martha"; week of December 29, Verdi's "Il Trovatore"; week of January 5, Benedict's "Lily of Killarney"; week of January 12, Puccini's "Tosca," first time in Chicago and the second time in English in America; week of January 19, Wagner's "Lohengrin." Included in the company which is to present this brilliant repertory are all of the old Castle Square favorites of last season. In the cast are Claude Albright, Ethel Houston DuFre, Marion Ivell, Adelaide Norwood, Maude Ramey, Gertrude Rennyson, Francis J. Boyle, Francis Carrier, J. P. Coombs, Lloyd d'Aubigne, Charles Fulton, Winfred Goff, W. W. Hinshaw, William Paull and Joseph F. Sheehan. The chorus of youthful, well schooled voices and the augmented orchestra will be under the direction of N. B. Manuel. During the eight weeks at the Studebaker Theatre no advance will be made over the regular scale of prices. For nights and Saturday matinees the prices will be \$1.50, \$1.75, 50 and 25 cents. For Wednesday matinees the prices will be 75, 50 and 25 cents.

The latest Hamlin concert was a distinct success. Arthur Hochman, the sensational young pianist, achieved a triumph, and proved himself in several respects, the best pianist that has been heard here for some time. His technical equipment is little less than extraordinary. He has marvelous wrists, fingers that fly with fairy speed, and a degree of temperament that is positively exhilarating. It cannot be said young Hochman's playing is surfeited with pathos, but we can well leave that style of performance to the elder generation of pianists. Hochman will develop into a player of international fame, and is already on the high road toward the accomplishment of this purpose. Mr. Hamlin's artistic worth grows with his every appearance. His repertory seems endless, and so does the range of his interpretative art. To say that he is a master of song is but to repeat a compliment that has been printed about him several hundred times.

The Schumann Club, ever active, introduced a new violinist, Miss Marie Josefa, to a Chicago audience on November 25. The young artist played with reliable technic and artistic finish numbers by Mendelssohn, Sinding and Sarasate. On the same evening Mrs. Clara Henley Bus-sing, soprano, delighted the large audience with several well sung numbers.

Wm. A. Willett's recent appearance in Minneapolis called forth these flattering press notices:

William A. Willett, as the high priest, found much favor. He is a newcomer to Minneapolis audiences, but was pleasantly received, and has beside a splendid voice, a most musicianly manner of singing his songs.—Minneapolis Tribune.

Mr. Willett has a baritone voice of excellent range and sweet, mellow quality, and he sang the part of the high priest with intelli-

gence and understanding. The distinct enunciation of Mr. Willett was a pleasure.—Minneapolis Times.

On Monday evening, December 1, at Music Hall, Signor Agostino Gilamini, baritone, will give a concert. His assistants are to be Alexander Lehmann, violinist, and Albert Labarthe, pianist.

Jeannette Durno, pianist, will give a recital in Music Hall on December 4.

Hart Conway will make a revival of the old English morality play, "Everyman," in the Studebaker Theatre Thursday afternoon, December 4. "Everyman" will be preceded by a one act piece, "In Southern El Dorado," from the pen of L. Du Pont Syle, extension lecturer in English literature in the University of Chicago.

Milward Adams, manager of the Auditorium, announces that he has succeeded in completing arrangements with Pietro Mascagni, or, rather, with the new set of managers which is to introduce the composer to his canceled territory, and that on Saturday afternoon, December 13, Mascagni will conduct a performance of "Cavalleria Rusticana" as well as a mixed concert program, while on the following Sunday evening a full concert program will be given, to include several selections from the Mascagni operas.

Last week Theodore Thomas and his orchestra gave their first "popular" program. There were performed works by Cowen, Elgar, Beethoven, Tschaiakowsky, Nicolai, Schumann, Boccherini, Wagner, Glazounow and Widor.

At a concert recently given in Music Hall the honors were carried off by Howard Wells, pianist. Mr. Wells has of late gained considerably in freedom of style, and his playing is now to be compared more than favorably with the best of this season's artists from abroad. Mr. Wells should be heard from Maine to California. He is an American product, his musical education having been gained in this country. His technic is crystalline, his touch limpid and his taste unflinching. It was a treat to hear him.

The second concert of the season by the Spiering Quartet in the Music Hall, Fine Arts Building, Tuesday evening, December 16, will enlist the services, as assisting artists, of Mary Forrest-Ganz, the soprano, and Hans von Schiller, the distinguished pianist.

William Castle, who was the most popular tenor in English opera for many years, and who is now director of the vocal department of the Chicago Musical College, has presented to that institution a number of standard works for its general library and several volumes by eminent authorities on musical subjects. Mr. Castle's gift includes

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the works of Eliot, Du Maurier, Caine, Byron, Lytton, Tennyson, Hawthorne, Dickens and Victor Hugo.

Marcella Powell, soprano, will give a concert at Music Hall during the first week in January. HARMONICA.

AGRAMONTE AND YVONNE DE TREVILLE.

NEW YORK, November 30, 1903.

To the Editor of The Musical Courier:

NOTE with surprise in the last number of your paper a paragraph in which Mr. Pattou claims to have been the sole instructor of Miss Yvonne de Treville on this side of the Atlantic. As everyone knows I have taught her all her opera repertory, which she sang with the Castle Square Opera Company, consisting of "Faust," "Aida," "Trovatore," "Martha," "Lucia," "Traviata," "Mignon," "Juliet," "Gioconda," "Bohème," "Tannhäuser," "Lohengrin," "Rigoletto," "Carmen," "Meistersinger," "Lurline" and "Daughter of the Regiment," I want to have my share in her success. Mr. Pattou can have all the credit for his former instructions, having been her first teacher, but he must accept also my part in having taught her all her repertory. If proofs are needed my pupils' books, Mrs. Le Gierse's letters of thanks for my devoted efforts in behalf of her daughter, Miss de Treville, and a large photograph presented by Miss de Treville to me on May 13, 1899, with the following inscription: "To my dear master, Mr. Emilio Agramonte, in remembrance of friendship and of my studies of the past winter," are conclusive. EMILIO AGRAMONTE.

To Assist Mr. Carl.

MRS. ELIZABETH HAZARD, soprano; Francis Rogers, baritone, and Richard C. Kay, violinist, will assist William C. Carl at the organ recital in the Old First Church, Tuesday evening, December 9.

Opera in the South.

THE season of grand opera in New Orleans was opened the other night. This French opera has been an institution of the city for three-quarters of a century.

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ARION FESTIVAL WINNERS.

ALL Scranton, most musical of American cities! If any reader doubts this let him scan the list of prizes the singers from the smoky city in the Pennsylvania coal regions captured at the Brooklyn Arion music festival. The festival, which continued for three days last week in the Forty-seventh Regiment Armory on Marcy avenue, between Lynch and Heyward streets, closed Saturday night in a blaze of glory for the prize winners. The losers were not so jubilant. Losers never are. Good manners prevented public manifestations of disapproval over some of the decisions of the judges, but then judges in singing contests expected to hear from the disappointed. It was so in the days of Hans Sachs and the Meistersingers and it will always be the same while human nature prevails in a selfish world. The optimists predict that the man of the future will be an altruist, and unselfishness will be his creed. In that golden age, for which we must wait a very long time, all competition and rivalry will be eliminated from the government of society, and when that happy day comes singing contests will be a thing of the past.

The manner in which the first music festival of the Brooklyn Arion was conducted was very creditable to that society. Every promise was fulfilled and that at a considerable financial loss to the society and the public spirited citizens who made up the deficit. The singing contests began Friday night and continued Saturday afternoon and evening. The largest prize, \$1,000 was awarded to the United Choral Society of Scranton, Pa., in the principal choral competition. Horatio W. Parker's cantata "Harold Harfager" was chosen as the prize song in this contest. The societies entered sang it, and these were the Musical Society of Mount Vernon, N. Y., Alfred Hallam conductor; the Brooklyn Oratorio Society, Walter Henry Hall conductor, and the United Choral Society of Scranton, Pa., John T. Watkins conductor. While the judges were debating on the merits of these three fine societies, the Arion Singing Society sang Nessler's "Abschied hat der Tag genommen" and "My Old Kentucky Home," Mr. Claassen conducting.

The judges decided in favor of the Scranton singers and the announcement was received with cheers. The Dr. Mason Glee Society, of Wilkesbarre, Pa., won the \$500 in the English male chorus competition. The other competitors were the Harmony Glee Club, of Brooklyn, George H. Meyer conductor, and the men of the Scranton Choral Society, John F. Watkins conductor. John Lloyd Evans is the conductor of the society that captured the prize. "The Spring Is Come," by Dudley Buck, was the prize song in this competition. The Brooklyn Saengerbund, Louis Koennenich conductor, and the Kreutzer Quartet Club, of New York, Emil Reyl conductor, competed in the German male chorus competition (first class), prize \$500. "Die Nächtliche Heerschau," by Zerlett, was chosen as the prize song. The Brooklyn Saengerbund won. Cheering greeted the announcement.

The other prize winners included:

German male chorus competition (second class), prize \$300—Won by the Allemania Cordialia, of New York. Ernst Scharpf conductor. Prize song, "Frühlingregen," by Munzinger.

Women's chorus competition (German), prize \$300—Won by the Ladies' Chorus of the Brooklyn Quartet Club. Carl Fiqué conductor. Prize song, "Im Frühling," by Bargiel.

Women's chorus competition (English), prize \$300—Won by the Ladies' Chorus of the Scranton United Choral Society. John F. Watkins musical director. Prize song, "Spanish Gypsy Girl," by Lassen.

Male quartet competition (German), prize \$80—Won by the Schubert Quartet Club, of Scranton, Pa., consisting of John T. Watkins, Thomas Beynon, John W. Jones and Willard M. Bunnell. Prize song, "Die Heimath," by Max Spicker.

Male quartet competition (English), prize \$80—Won by the Schubert Quartet Club, of Scranton, the same that won the German prize. "The Bugle Song," by Arthur Foote, was selected as the prize song.

Solo soprano competition, prize \$50, was won by Miss Edith Burton, of New York. There were three other contestants. "My Redeemer and My Lord," by Dudley Buck, was the prize song.

Solo contralto competition, prize \$50, was won by Miss Lillian Browne, of Brooklyn. There were three other contestants, and the test song was "Return, Return, O Lord of Hosts," by Handel.

Solo tenor competition, prize \$50, was won by Tom Beynon, of Scranton, Pa. Prize song, "O Promise of a Joy Divine," by Massenet. In all, four tenors tried for the prize.

Solo basso competition, prize \$50, was won by Charles McCreary, of East Aurora, N. Y. "Now Heaven in Fullest Glory," by Haydn, was the prize song, and four basses tried for the prize.

Solo baritone competition, prize \$50, was won by W. T. Watkins, of Scranton, Pa. Prize song, "Upon That Day," from the opera "Hans Heiling," by Marschner. Four singers in all were heard.

The sum of \$100 was divided between Louis V. Saar, of New York, and Karl Busch, of Kansas City, in the contest for the best song for male chorus. In the opinion of the judges the merits of the two songs were equal.

Mixed solo quartet competition, prize \$80, was won by the Lyric Quartet, of Scranton, Pa., consisting of Miss Edith Heckel, Mrs. Albert Pilling, Albert Pilling and Alfred Wooler. Prize song, "The Sea Hath Pearls," by Pissuti.

Evan Williams, tenor, and Gwilym Miles, baritone, two most popular singers, were the soloists of the Saturday matinee and the closing concert Saturday night. In the afternoon Mr. Williams sang the aria "Sound an Alarm," from Handel's "Judas Maccabeus," and Mr. Miles sang Tchaikowsky's "Serenade." Saturday evening Mr. Williams sang "Wait Her, Angels," from Handel's "Jephtha," and Mr. Miles' solo number was the prologue from "Pagliacci." The tenor and baritone sang two charming duets, "Hunting Song," by Bullard, and "The Passage Bird's Farewell," by Hildach. The singing was, as ever, delightful, and enthusiastically applauded. Mrs. Marie Mattfeld, the official accompanist of the festival, proved a competent and sympathetic assistant to the singers.

The literary contests included prizes for the best English and German novel, the best English and German poem. The sum of \$100 was offered in each competition. The judges recommended that \$50 be paid to Charles McIlvaine, of Cambridge, Md., for the English novel. His was a story with some literary merit, but evidently the judges did not think it was worth \$100. Mr. McIlvaine entitles his story, "The Tryst at the Old Rye Rock."

The literary judges voted unanimously against awarding a prize to any of the contestants for the English prize for, in their opinion, not one was worth \$100, or any fraction thereof. Poets always did fare badly. The judges recommended that the prize of \$100 offered for the best German poem be divided between two contestants, the Rev. A. W. Hildebrandt, of Constableville, N. Y., and Mrs. Kurt Wolff, of Stapleton, Staten Island. Mr. Hildebrandt's poem is entitled "Vergessene Helden," and that by Mrs. Wolff "Das Weltreich America." Mr. Hildebrandt also won the \$100 offered for the best German novel. The author entitles the story "Peter Muchlenberg und Seine Pfarrkinder." Mr. Hildebrandt is the author of the words of the prize song selected for the Saengerfest to be held

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in Baltimore next June. Louis Victor Saar, of New York, composed the music for this song.

The judges of the musical and singing contests were Edward Heimendahl, of the Peabody Institute, Baltimore, Md.; John Lund, conductor of the Orpheus Society, of Buffalo; Horatio W. Parker, of Yale University; Arthur Mees, of New York, and Harry Rowe Shelley, of Brooklyn. The board of musical examiners included Huntington Woodman and G. Waring Stebbins, both church organists in Brooklyn. The judges of the English literary competitions were Charles H. Levermore, president of Adelphi College, Brooklyn; Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences, and Charles M. Skinner, of the Brooklyn Eagle. The judges of the German literary competitions were Hugo Muensterberg, of Harvard University; Kuno Francke, of Harvard University, and Lawrence A. McLouth, of the New York University.

CARL'S ORGAN RECITALS.

WILLIAM C. CARL gave one of his free organ recitals last Tuesday night in the First Presbyterian Church, corner of Fifth avenue and Twelfth street. The steady downpour of rain did not deter the admirers of this distinguished organist from attending the recital, for the church was filled. Mr. Carl was assisted by Miss Lilian Carlsmith, contralto, and Charles Schuetze, harpist.

This very interesting program was gone through:

Sonata in A minor, op. 25.....	George E. Whiting
Aria, Ah! Rendimi Quel Core.....	Francesco Rossi
.....	Miss Lilian Carlsmith.
Meditation (new, first time).....	Charles Quél
Allegro from the Tenth Concerto.....	C. F. Handel
Harp solo, Legende.....	Carl Zabel
.....	Charles Schuetze.
Prelude to Act II, Proserpine (new).....	Saint-Saëns
Chansonette (new, first time).....	Arthur B. Plant
Te Deum Laudamus.....	Cassimir Baile
Vocal, An Ancient King.....	George Henschel
.....	Miss Lilian Carlsmith.
Duo, Andante (concerto for harp and organ).....	Von Wilm
.....	Mr. Schuetze and Mr. Carl.

The program contained several works which had not been heard in New York. The most interesting of these is George E. Whiting's Sonata, a solid, scholarly piece of writing. This will enhance the Boston musician's reputation. It consists of three movements, allegro con moto, theme with variations, and allegro vivace. Another novelty, "Meditation," by Charles Quél, proved pleasing. Still another novelty was the Saint-Saëns number.

What new can be said of Mr. Carl's playing? His every performance discloses something of special interest to the lover of organ music. While wedded to the classics, Mr. Carl does not disdain to play any new works of merit; and this is why his programs contain so many compositions by living writers.

Mr. Carl gave another recital last night.

FIRST LIEDERKRANZ CONCERT.

THE first Liederkranz concert for this season was given Sunday night at the clubhouse of the society on East Fifty-eighth street. Mrs. Shanna Cumming, soprano; Raoul Pugno, pianist, and Carl Schlegel, baritone, were the soloists. Dr. Paul Klengel, the accomplished conductor of the society, never was known to arrange a stupid program, and the one for this concert was particularly attractive. It began with a brilliant performance of "Die Meistersinger" Prelude. The orchestra was better than usual, and more evidence of its homogeneity was shown in the accompaniment to the opening choral number, "Heerschau," a new composition for maennerchor and orchestra by Heinrich Zoellner. It was finely sung and made a good impression upon those not apt to take too seriously the scores written for choral clubs.

Mr. Pugno was received with great enthusiasm before and after his beautiful performance of Grieg's Piano Concerto, and once more the orchestra led by Dr. Klengel was not found wanting. Later the French pianist played two of his own clever compositions, "Conte Nocturne" and "Sérénade à la Lune." The latter proved a fascinating little piece, very appropriate for a semi-social occasion. Recalled several times, the pianist played again, a technically difficult number by Scarlatti.

Mrs. Cumming sang two songs by Tchaikowsky, "War ich nicht ein Halm auf frischem Wiesengrund," and "Whether By Day." Dr. Klengel playing the piano accompaniments skillfully. Mrs. Cumming is singing better than ever. Her voice has gained in volume without sacrificing its quality, and the singer has it under perfect control. The soprano's pure German diction was another cause for rejoicing.

Mr. Schlegel sang sympathetically and with manly dignity Wolfram's first song from "Tannhäuser," and again his fine voice was heard in the incidental baritone solo, when the Maennerchor sang "Kindergottesdienst" by August Schulz, another novelty on the program. The other Maennerchor numbers were "Am Waldrand," by Wickenhauser, a Tarantella by King, and "Mütterlein," by Heubner. The orchestra played Liszt's Grand Polonaise in E major, after Mr. Schlegel sang the song from "Tannhäuser."

"Miriam's Song of Triumph," by Schubert, for soprano solo and mixed chorus, was sung as the closing number, Mrs. Cumming, the orchestra and the Ladies' Chorus assisting the society in a splendid rendering of the work.

The handsome hall of the clubhouse was crowded and after the concert the members and their guests held the usual social reunions.

DE WIENZKOWSKA PUPILS' RECITAL.

MADAME DE WIENZKOWSKA, directress of the Leschetizky School of Piano Playing at Carnegie Hall, gave the first pupils' recital of this season Monday afternoon, November 24. A distinguished audience enjoyed this most interesting program:

Technical illustrations:

Etude, C sharp minor.....	Mr. Denton, Miss Irvin, Edna Mampel.	Chopin
Valse Mignonne.....	.....	Schuetz
.....	Miss Helen Irvin.	.....
Menuetto.....	.....	Schubert-Leschetizky
.....	Oliver Denton.	.....
Barcarolle.....	.....	Rubinstein
.....	Miss E. Sheldon.	.....
Gavotte.....	.....	Rubinstein
.....	Mrs. J. H. Parker.	.....
Etude, Butterfly.....	Ida Mampel.	Chopin
Rienzi Fantaisie.....	Edna Mampel.	Wagner-Liszt
.....
Etude.....	.....	Mendelssohn
A la bien Aimée Valse.....	Mrs. Guy Robinson.	Schuetz
Carneval.....	Miss E. Sheldon.	Schumann
.....	Ida Mampel.	.....
If I Were a Bird.....	Ida Mampel.	Henselt
Polonaise, E major.....	Mrs. J. A. Parker.	Liszt
Concerto, G minor (first movement).....	Ida Mampel.	Saint-Saëns

The progress made by the pupils was very marked. There was "atmosphere" and authority in the performance of the more difficult compositions. Even the satiated listener was impressed with the recital and convinced of the wholesome and thorough training of the de Wienzowska pupils. More recitals are to follow, and as an educational feature in the musical life of the city they are of importance. During the winter a number of Madame de Wienzowska's pupils will play at public concerts and recitals.

Scheel in Trenton.

FRITZ SCHEEL and his Philadelphia Symphony Orchestra gave a concert in Trenton last week. The attendance was so poor that the Trenton Times felt itself called upon editorially to rebuke the music lovers of the city.

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European Notes.

THE Court Theatre of Munich has issued its program for the Wagner Festspiel of 1903 as follows. Each cyclis occupies eight evenings:

August	8—Rheingold.
"	9—Walküre.
"	10—Siegfried.
"	11—Götterdämmerung.
"	12—Lohengrin.
"	13—Tristan und Isolde.
"	14—Tannhäuser.
"	15—Die Meistersinger.
"	16—Lohengrin.
"	17—Tristan und Isolde.
"	18—Rheingold.
"	19—Walküre.
"	20—Siegfried.
"	21—Götterdämmerung.
"	22—Tannhäuser.
September	1—Die Meistersinger.
"	2—Lohengrin.
"	3—Tristan und Isolde.
"	4—Tannhäuser.
"	5—Die Meistersinger.
"	6—Rheingold.
"	7—Walküre.
"	8—Siegfried.
"	9—Götterdämmerung.

The first cyclis comprises the works from "Rheingold" to "Die Meistersinger," the second from "Tannhäuser" to "Die Götterdämmerung," the third from "Lohengrin" to "Die Meistersinger," the fourth from "Rheingold" to "Tristan und Isolde" and the fifth from "Lohengrin" to "Götterdämmerung." Each cyclis thus occupies eight evenings, the "Ring," "Lohengrin," "Tristan," "Tannhäuser" and "Die Meistersinger" being given in each case, but in different sequence.

George Onslow, a rich Englishman, the son of an earl, believed himself to be an unrecognized genius and would have given all he possessed to have been acknowledged as one of the leading composers of his day. In 1832 he wrote to the French Baron de Tremont, a musical gossip and dilettante impresario, thanking him for having one of his quintets produced. He concludes his letter with the words: "My delight at such a success is embittered by the disgusting fanaticism for the most wretched thing any musician has produced. I mean the last quartet of Beethoven. People who are enthusiastic for this sort of music will not like mine. All my pleasure in the matter is de-

stroyed when I consider that even prominent artists consider this Beethoven music beautiful."

Alas! Where is that Onslow now?

The revival of "Tristan" at Brussels, November 12, was a great success, thanks in great part to the influence of Mottl, who has given to the Belgian orchestras a great impulse, teaching them the good traditions and bringing out the Wagner spirit, about which there had been some timidity. Madame Litvinne distinguished herself both in the opera and in the Sunday concert.

Le Ménestrel thinks that artists are becoming very susceptible and thin skinned creatures. Here is a tenor, Cecchi, furious about a criticism by a Florentine critic, and his feelings have been so lacerated that he has laid the matter before the press association of the Tuscan capital. If the association gives him a banquet let us hope that the spaghetti and risotto will soothe his anguish.

It is reported that the committee of the Popular Opera, of Vienna, offered the directorship to Hans Richter at a salary of 25,000 francs (\$5,000). He is not expected to accept the charge, as years ago he declined the direction of the Imperial Opera, and is now making five times the amount offered in England, without half of the trouble.

A. C. Kalischer has dug up in the Royal Library of Munich eighty-five letters of Beethoven, which will soon be published.

A monument to the Bohemian composer Smetana, so well known by his "Bartered Bride," will be erected in the town of Horitz, and inaugurated next year.

A new opera, "Mademoiselle Fifi," music by César Cui, will be produced at the Imperial Theatre, Moscow.

More artists are going to law. This time it is three dancers who were injured in a fire at the theatre of Breslau in the beginning of this year. They demand a pension of 1,500 marks a year till they are forty-five years old. These ladies are of the opinion that a dancer ought to retire when she attains that age. For such belief much thanks.

Saint-Saëns is going to enter the ranks of dramatists. He has completed a comedy in four acts and five tableaux called "King Apepi," after Cherbuliez's novel. It will be

played at Beziers at the same time as the revival of his "Parysatis."

Italian critics say that Franchetti's latest opera, "Germania," is the best production on the Italian lyric stage which has appeared since Verdi's "Othello" and "Falstaff."

The Theatre of Strassburg announces the first representation of the musical comedy "Sancho," by the Swiss composer, E. Jacques Dalcroze.

Albert Friedenthal, the eminent German pianist, has lately had great success in London and on a tour through Holland. The leading critics of Amsterdam and The Hague declare him to be the greatest Chopin player since Rubinstein. Friedenthal will make a short tour of Mexico in January under the management of Wagner & Levien, of Mexico City.

DOINGS AT THE OPERA.

ANTHES, of Dresden, and Hertz, of Breslau, were the newcomers at the opera last week. Anthes sang "Lohengrin" and Hertz conducted the performance. Of the two men, the leader is by far the more important importation. Hertz has earned wide European fame as a Wagner conductor. He is a leader of authority and temperament. His energetic beat and his live method of doing things in general made the "regulars" sit up and stare. Not since Seidl's day have we heard such Wagner playing in New York. Persons who have heard Hertz abroad predict a surprise when he will give us "Tristan and Isolde." Anthes is the kind of singer of whom the German woods—and opera houses—are full. He has a colorless voice, noisy at times, and lacking in elasticity. He phrases spasmodically and acts without much vim or imagination. His success was mild.

A curious series of accidents made the "Aida" performance on Thursday a veritable farce. It is well known that Verdi wrote the part of Amneris for one contralto. In Mr. Grau's company it takes three singers to perform this role. Miss Homer was originally cast for the part. At the rehearsal Eames' acting diffused such a chilly atmosphere that Miss Homer caught cold, and thus Miss Bridewell was given a long awaited chance to shine in a leading role. For an act or so her Southern warmth sustained her, but then the song froze in her mouth. The Aida was too much. It was actually snowing down by the Nile. Shivering, Miss Bridewell retired and Mme. Mantinelli took her place. With his baton, Mancinelli cracked the thin coating of ice that had formed over the pages of his score, and the opera was hurried to a finish while the chorus of priestesses were strapping on their skates.

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THE Arion Music Festival, held at the Forty-seventh Regiment Armory last week, was handsomely conducted, and the only pity of it is that financially it was not successful. Thanksgiving night, when Arthur Claassen, the conductor, came forward to lead the orchestra, the great auditorium was scarcely one-quarter filled. Very few Americans supported the undertaking. As usual when realizations do not come up to expectations, there are those who ascribe reasons for the failure. Musically, be it understood, the three days' festival was a triumph for the Arion Singing Society, and as that society is abundantly able to meet the deficit, no one need worry over financial matters. One clever man declares that the lack of general support was due to the slipshod and indifferent work of the press agent, or press agents, as we understand there were several. Certainly the advanced work of "booming" the festival was not what it should have been.

Programs for the four concerts follow:

THURSDAY, NOVEMBER 27.

- Arthur Claassen, conductor.
- Overture, Husitska.....Dvorak
Orchestra.
- Mixed chorus, Koenigin Waldbieb (The Queen's Woodland Chapel).....Meyer-Olbersleben
Arion, Arion Ladies' Chorus and orchestra.
- Soprano solo, aria, Dich Theure Halle, from Tannhäuser.....Wagner
Mrs. Marie Rappold.
- Male chorus (à capella)—
Schwanenlied (Swan Song).....Schumacher
Fruehling am Rhein (Spring on the Rhine).....F. Leu
Arion.
- Festival Procession, op. 12.....Van der Stucken
Orchestra.
- Male chorus, America.....D. Melamet
Soprano solo, Mrs. Marie Rappold, Arion and orchestra.
- Women's chorus—
Der Himmel hat Keine Sterne.....B. O. Klein
Carmosennella.....M. Bruch
Orchestrated by Arthur Claassen.
Arion Ladies' Chorus.
- Male chorus (à capella)—
My Old Kentucky Home.....Foster-Van der Stucken
Abschied (Parting).....Arranged by D. Melamet
Arion.
- Einzugsmarsch der Bojaren (Procession of the Bojars).....Halvorsen
Orchestra.
- Male chorus (à capella)—
Old Black Joe.....Foster-Van der Stucken
Haidenröslein (Heath Rose).....Werner
Arion.
- Mixed chorus, Apotheosis of Hans Sachs, from Die Meistersinger.....Wagner
Arion, Arion Ladies' Chorus and orchestra.

SECOND CONCERT—FRIDAY, NOVEMBER 28, 1903,

at 8:15 p. m.
T. P. Williams, master of ceremonies.
Mrs. Marie Mattfield, accompanist.

Fanfares.

- Male chorus competition—(German, class II), Frühlingsregen (Spring Rain) (Munzinger).....Prize, \$300
Phoenix Männerchor, Brooklyn; Ernst Kampermann, conductor.
Allemania Cordialis, New York; Ernst Scharpf, conductor.

Adjudication and awarding of prize on novel in English...Prize, \$100.
Adjudication and awarding of prize on Male Chorus (German, class II).

Male quartet competition (German), Die Heimath (Max Spicker).....Prize, \$50
Adjudication and awarding of prize on poem in English...Prize, \$100
Adjudication and awarding of prize on Male Quartet (German).
Soprano solo competition—My Redeemer and My Lord (Dudley Buck).....Prize, \$50

Adjudication and awarding of prize on composition of Male Chorus.....Prize, \$100

Adjudication and awarding of prize on soprano solo.

Baritone solo competition—Upon That Day, from the opera Hans Heiling (Marschner).....Prize, \$50

Male Chorus competition (German, class I).....Prize, \$500

The Midnight Review.....Zerlett

Brooklyn Saengerbund; Louis Koemmenich, conductor.

Kreutzer Quartet Club, New York; Emil Reyl, conductor.

Adjudication and awarding of prize on baritone solo.

Adjudication and awarding of prize on Male Chorus (German, Class I).

THIRD CONCERT—MATINEE—SATURDAY, NOVEMBER 29.

Fanfares.

Women's chorus competition (German), Im Frühling (Spring-time) (W. Bargiel).....Prize, \$300

Ladies' Chorus, Brooklyn Quartet Club.

Carl Fiqué, conductor.

Adjudication and awarding of prize on novel in German...Prize, \$100

Adjudication and awarding of prize on Women's Chorus.

Bass solo competition—Now Heaven in Fullest Glory (Haydn).....Prize, \$50

Tenor solo, aria, Sound an Alarm (Judas Macabaeus).....Handel
Evan Williams.

Adjudication and awarding of prize on bass solo.

Male Quartet competition (in English)—Bugle Song (Arthur Foote).....Prize, \$50

Adjudication and awarding of prize on poem in German...Prize, \$100

Adjudication and awarding of prize on Male Quartet (English).

Tenor solo competition—O Promise of a Joy Divine (Massenet).....Prize, \$50

Adjudication and awarding of prize on Women's Chorus (English).

Baritone solo, Serenade.....Tchaikowsky
Gwilym Miles.

Adjudication and awarding of prize on tenor solo.

Women's Chorus competition (in English)—Spanish Gypsy Girl (E. Lassen).....Prize, \$300

Ladies' Chorus, Mount Vernon Musical Society.

Alfred Hallam, conductor.

Chaminade Glee Club, Brooklyn (limited to twenty-five voices, augmented by fifteen voices from waiting list for this festival only).

Mrs. Emma Richardson-Kuester, conductor.

Ladies' Chorus, of Scranton, United Choral Society.

John F. Watkins, musical director.

SATURDAY EVENING CLOSING CONCERT.

Fanfares.

Male Chorus competition—The Spring Is Come (Dudley Buck).....Prize, \$500

Harmony Glee Club, Brooklyn.

George H. Meyer, conductor.

Male Chorus, Mount Vernon Musical Society.

Alfred Hallam, conductor.

Scranton United Choral Society.

John F. Watkins, conductor.

Tenor solo, aria, Walt Her, Angela (Jephtha).....Handel
Evan Williams.

Adjudication and awarding of prize on Male Chorus (English).

Contralto solo competition—Return, Return, O Lord of Hosts (Handel).....Prize, \$50

Baritone solo, Prologue from I Pagliacci.....Leoncavallo
Gwilym Miles.

Adjudication and awarding of prize on contralto solo.

Mixed solo quartet competition—The Sea Has Its Pearls (Pin-suti).....Prize, \$50

Duets—
Hunting Song.....Ballard
Passage Birds.....Hildach

Messrs. Williams and Miles.

Chief choral competition—Harold Harfager (Parker).....Prize, \$1,000

Mount Vernon Musical Society.

Alfred Hallam, conductor.

Brooklyn Oratorio Society.

Walter H. Hall, conductor.

Scranton United Choral Society.

John T. Watkins, conductor. D. E. Jones, assistant conductor.

Florence Richmond, accompanist.

Male Chorus (à capella), Abschied hat der Tag genommen...Nessler

Arion, Arthur Claassen, conductor.

Adjudication and awarding of the chief choral prize.

The orchestra engaged for the opening concert was made up of excellent musicians, a number being prominent as soloists. Henry P. Schmitt was concertmeister. Mr. Claassen, in arranging the program, showed his loyalty to his American colleagues. The "Festival Procession," by van der Stucken, and that composer's arrangements of "My Old Kentucky Home" and "Old Black Joe," added to the interest of the music for the night. The piece played by the orchestra is a stirring composition, and one that is well worthy of a permanent place in the repertory of all big orchestras. With that, as in the characteristic overture by Dvorak, and in "Procession of the Bojars," as in the choral accompaniments, the playing of the orchestra revealed a well rehearsed body of players in thorough accord with the conductor and the delights of the occasion. Mr. Claassen did nobly, and his leadership showed again that with trained musicians his work would command the respect of the critical audiences.

The Arion sang magnificently. In some parts the voices of the men sounded as limpid and smooth as a body of violins and cellos playing together. The ladies' chorus did well, too. Mrs. Marie Rappold, the soloist of the concert, proved equal to the demands made upon her. Although her voice is more lyric than dramatic in quality, she did sing the aria from "Tannhäuser" impressively. The solo which she sang in Melamet's setting for "America" won her a double recall, and she well deserved the recognition of her fine talents.

Mr. Melamet is the conductor-elect of the next Saengerfest, which the Northeastern Saengerbund will hold in Baltimore in June, 1903, and for that reason the musicians of the concert were glad to hear a composition by him. His music for "America" is elaborate, but it is a strong and musicianly work. The themes happily express the impulse that makes Americans love their country and its great institutions. The orchestration is particularly well done. A second hearing would doubtless illustrate more forcibly the purposes and aims of the composer.

In another column of this issue will be found the results of the prize contests, and the report of the singing of the soloists, Messrs. Williams and Miles, at the Saturday concerts.

The armory was a mass of color. Flags of all nations and red white and blue bunting was tastefully used in decorating the huge auditorium. The plan of seating the audience was admirable, and altogether it may be said that for once the members of the different committees left no duty undone. Everywhere courtesy and order prevailed. The fact that the crowds did not come in no way reflected upon the officers and committees. Thanksgiving week may not be the best time for holding a three days' music festival. And, as already intimated, the press agent or agents were too timid.

The committees follow:

Executive Committee—Dr. W. John Schildge, director general; Gottfried Westernacher, treasurer; Egon Eisenhauer, recording secretary; Dr. Frank Cortan, corresponding secretary; Arthur Claassen, musical director.

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Sunday evening the Brooklyn Saengerbund tendered a farewell concert to Louis Koemmenich, the former conductor of the society. Mr. Koemmenich is now musical director of the Junger Maennerchor, of Philadelphia. His successor in Brooklyn is Hugo Steinbruch.

Dr. and Mrs. Stuart Close, of 209 Hancock street, have issued cards for a musicale at their house tonight and a second one on the night of December 10. Mrs. Close is a professional pupil of Dr. Henry G. Hanchett.

Miss Augusta Octavia Schnabel will give a piano recital in Wissner Hall tonight.

Tomorrow (Thursday) evening Dr. Henry G. Hanchett will direct a concert by the faculty of the Adelphi School of Musical Art in the assembly hall of Adelphi College. The program will be:

Tannhäuser March.....Wagner
Dr. Henry G. Hanchett.
The Hero.....Schumann
Thou Art So Like a Flower.....Schumann
Porter F. At Lee (pupil of Mrs. H. S. Boice).
Impromptu in A flat, op. 90.....Schubert
Mrs. Sara B. Paine (pupil of Dr. Hanchett).
Pastorale (old English).....Carey
Miss Susan S. Boice.
Dews of the Summer Night (Don Munio).....Buck
Mrs. Irving and Mr. Bowman.
Finale, Sonata in A minor, op. 19.....Rubinstein
Clarence de Vaux Royer and Dr. Hanchett.

O For a Burst of Song.....Allitsen
Mrs. G. R. Irving (pupil of Mr. Bowman).

Renouveau Etude.....Godard
Mrs. Paine.

Spanish Romance.....Sawyer
Martin W. Bowman.

Romance.....Svendsen
Mr. Royer.

Silver Moon.....Nevin
The Rose Leans Over the Pool.....Chadwick

Military March.....Schubert-Tausig
Mrs. Irving.

Hunting the Hare.....Old Welsh
So Dear.....Chaffin

La ci darem (Don Juan).....Mozart
Miss Boice and Mr. At Lee.

Friday evening, December 12, is the date announced for the second concert by the Boston Symphony Orchestra.

The program follows:

Symphony No. 4, in A major, Italian, op. 90.....Mendelssohn
Song with orchestra, An die Hoffnung, op. 94.....Beethoven
Overture, Santa Claus.....Harry Rowe Shelley
Suite, L'Arlésienne, No. 1.....Bizet
Wotan's Farewell and Fire Charm, from Die Walküre.....Wagner
Soloist, Anton van Rooy.

Miss Mary Münchhoff, Miss Mary Louise Clary, Evan Williams and Alexander Musgrove are the four soloists engaged for the performance of "The Messiah" by the Brooklyn Oratorio Society. Thursday evening, December 18, is the date.

The directors of the Brooklyn Apollo Club announce December 9, February 17 and April 28 as the dates of the concerts this season. Tonight (Wednesday) the auction sale of reserved seats for subscribers and active members will be held at the Pierrepont Assembly Rooms.

Leading musicians of the borough have arranged for a meeting at Fidelity Hall, Sunday, December 7, at which it is expected the Brooklyn Symphony Orchestra will be organized. Henry Schradieck, the distinguished violin virtuoso and teacher is to be the conductor. It is announced that concerts will begin Sunday evening, December 14.

Lamond Dates.

SOME November and December dates booked for Fred-eric Lamond, the Scotch pianist, include:

Tuesday evening, November 18.....Recital, Steinert Hall, Boston
Wednesday evening, November 19.....Kneisel Quartet, Fitchburg
Friday afternoon, November 28.....Peabody Conservatory, Baltimore
Monday evening, December 1.....Kneisel Quartet, Boston
Thursday afternoon, December 4.....Recital, Detroit
Wednesday afternoon, December 10.....Recital, Oberlin, Ohio
Friday afternoon, December 12.....Recital, Rochester
Monday afternoon, December 15.....Kneisel Quartet, Philadelphia
Tuesday evening, December 16.....Kneisel Quartet, New York
Thursday, December 18.....Thomas Orchestra rehearsal, Chicago
Friday afternoon, December 19.....Thomas Orchestra rehearsal, Chicago
Saturday evening, December 20.....Thomas Orchestra rehearsal, Chicago

A NOTEWORTHY CANTATA.

IN June, 1899, there took place in Cincinnati the golden jubilee of the North American Sängerbund. Fitly to commemorate the event, Frederick H. Alms, president of the executive board of the Jubilee Sängerfest, offered a prize of \$1,000 for "the best cantata for mixed chorus, soloists and orchestra, the work to last in performance not less than forty minutes and not more than sixty minutes." The text was to be in German and English, and had to deal with the glorification of the fine arts in general, and of music in particular. Of twenty-eight compositions sent to the committee the one adjudged to be most worthy of the prize was Dr. Nicholas J. Elsenheimer's "Consecration of the Arts." The poem was written by Dr. Gustav Brühl, who has achieved fame as a poet and as an American archaeologist.

It is inconceivable to us that this beautiful work should not quickly have achieved a permanent place in the repertory of our prominent singing societies. "Consecration of the Arts" is a cantata not only dignified in form and noble in content, but also possessed of such melodic charm as is to be found in few existing choral works, both new and old. Dr. Elsenheimer has retained the classical form merely to clothe the modern ideas. He is progressive and courageous. Unlike some writers whose cantatas are merely a series of hymn tunes strung together, this Cincinnati composer strikes a symphonic vein and infuses real life and blood into his orchestral and vocal parts. He knows how to use the voice, and he does not fall into the extreme of making his cantata a protracted duel between the chorus and the orchestra. Good taste predominates everywhere, from the stormy introduction, expressive of Almighty wrath, to the closing psalm of victory and thanks. There is also throughout a fine sense of tonal balance and a marked gift for effective climax. Counterpoint and voice leading are branches of his art that Dr. Elsenheimer has studied with care and success. His wealth of melody is at once made apparent in the opening solos, the angel's "God Sends Greeting" being a most effective number. The male chorus, "They Behold the Heaven's Glory," is also another fine example of melodic breadth. The work abounds with expressive orchestral interludes that skillfully combine and weld together the contents of the separate numbers. The duet for soprano and alto, "Seraph, Hear Our Lay," is a sympathetic episode. Lack of space prevents our going into further details of this interesting work. We were powerfully impressed with its every measure, and earnestly recommend all choral directors that are unacquainted with "Consecration of the Arts" to peruse the score at their earliest opportunity. Let them turn at once to the "molto maestoso" on page 89. There is a massed effect that alone would tempt any chorus. This splendid work is published by W. H. Willis & Co., of Cincinnati.

Engaged by Siegfried Wagner.

SADORA DUNCAN, an American dancer, who is appearing in Munich at present, has been secured by Siegfried Wagner as one of the Graces in the "Tannhäuser" performances at Bayreuth next year.

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NEW PUBLICATIONS.

Iris.—A Drama in Five Acts. By Arthur W. Pinero. R. H. Russell, New York.

Bound in the delicate shade of the flower, with a cover design in white and with very attractive illustrations, comes Arthur W. Pinero's "Iris," a drama in five acts, published by R. H. Russell.

The play is a fine model of workmanship and has a strong dramatic interest of the kind most frequently to be met with in current drama. There is a moral concealed in it, too, like a chestnut in a burr; for the author who draws his characters from life and paints them to the life can no more escape the moral than he can escape the judgment; though there is always more or less of entertainment to be derived from the cleverness with which the sermon is concealed.

The surface impression one gets from "Iris" is virtually that conveyed by the plays of d'Annunzio—that the world is a sad, bad place, and that those who ask nothing more than a little happiness by the way have a hard time among the philistines who are chiefly engaged in preaching a morality that they do not practice. Iris, the character around which the drama revolves, is drawn by the author with all the charm of a fascinating personality, clothed with the qualities that men have always loved to portray in women. She is the sort of woman that men adore—for a season—the woman before whom they grovel; beautiful, clinging, limp—at heart a rake. To these natural qualities, in themselves so potent, is added, in the beginning, the glamour of wealth, the purple and fine linen in which the fashionable woman is draped; which to the average man constitutes so large a part of the feminine personality. With cunning art the author welds these materials into a charming whole that wins the sympathy of the reader and draws him on to the very last act, where he is overtaken by the logic of events, which Pinero is too much of an artist to shirk. There the soul of his heroine is exposed and we see it

Like a slimy thing
At the bottom of the brook.

Iris is drawn from life. She could be duplicated in every fashionable set in every large city in the world. Weak, pleasure loving, wedded to the shows of life instead of to its realities; craving admiration, but indifferent to love; capable at best of only a transitory interest in the other sex, and willing to sacrifice the object of that interest to her whim; willing, if possible, to undermine his manhood and ruin his life by keeping him near her until she tires of him. Her lack of delicacy in using the only man of the three who had really loved her as a go-between shows that she did not belong by nature to the upper stratum of society. She was held there only by the accidental condition of wealth, and, the position depending wholly on wealth, the moment this prop is removed she gravitates to the level to which she belongs, to the profession to which she is predestined.

We see at once that had Iris been ugly, draped in rags or marked by smallpox, the drama would have been impossible. It is upon pivots as small as this that the destiny of the average human being turns. We do not look upon England, the scene of Pinero's drama, as a democratic country, but it is so in reality; for its society, when it does not rest, as does ours, frankly upon a balance at the banker's, rests upon a footing even more insecure—that of an arbitrary classification at variance with the laws of Nature and toward which Nature is pitiless.

Where the prestige of a person in society rests wholly upon his money bags there is always the chance that he may lose his property and so pass out of the circle he is not qualified to adorn; but where his position is hereditary there is no such salutary influence at work.

How does any man, even though he be a peer of the realm, know that his oldest son will be the one best fitted

to represent him to posterity before he has seen any of them? Even in cases of indisputable paternity the oldest son may be, and often is, the black sheep of the flock, and his accession to the power and influence connected with his position opens the way for what Darwin called "reversion" and Max Nordau rechristened "degeneracy." In savage tribes Nature looks out for her own and the weak perish; in advanced stages of civilization the weak are kept alive by artificial means. Thus it happens that humanity, in its civilized state, is the only species that is dominated by its refuse.

It is inevitable under this system that society—the conspicuous element of it, at least—should be composed almost exclusively of failures which have been preserved from extinction by purely artificial means; of specimens corresponding in quality to the animals that any intelligent breeder would have rigorously weeded out of his stable or his kennel; and these, by reason solely of their conspicuous position, furnish the material for the society drama. The dramatist who is worthy of the name builds, as does the architect, from the material that is furnished him by the period in which he lives. He must take his material where he finds it, and as he finds it. In an unheroic society there can be no place for the heroic drama, and the artist's genius must be measured, not by the characters he has selected, but by the degree of interest with which he has invested them.

The great majority of the undeveloped furnish the material of drama in any society. In a heroic age there will of necessity be "things doing"; in an age like our own there will be things saying; but this will be about the limit. The power that creates tragedy, the strength of passion and of purpose, are no longer with us, and the work of creating interest devolves wholly on the artist. It is a sufficiently thankless undertaking in most instances.

The situation Pinero has chosen is as old as civilization and as common as 5 o'clock tea; it turns upon the proposition that a chain is no stronger than its weakest link. It is the weak who supply the material for drama, who draw the strong into it. We meet every day on the street and in drawing room animals, even vegetables, that seem to have emerged prematurely into the human kingdom, and are functioning upon a plane for which they are but feebly equipped. It is around these chiefly that drama revolves.

If every man were exactly fitted to his place, his opportunities, his responsibilities; if the centripetal were always equal to the centrifugal force there would be no room for drama. It is born of failure, inadequacy; and the degenerate is at once the offspring and the progenitor of failure. He is a savage, upon whose crude, inert intelligence the complex and confusing conditions of civilization have been superimposed with a paralyzing effect. He knows much, understands nothing. In any position he is more or less bewildered; he does not want anything so much that he will pay the price for it; he cannot even misbehave himself with spirit.

The smart sayings passing glibly from lip to lip he, in common with others, repeats like a parrot, but they do not reach his brain, make no impression on his consciousness. Man has been defined by a certain school of metaphysics as the sum of his impressions; this crude product might be defined as the sum of other people's impressions; he does not think, he cannot even see, he can only gaze.

This is the material of current drama, for it is the material of which the most conspicuous element of society is composed. Now, as ever, the world contains men and women of large souls and large brains, but because they have the power within themselves of bringing order out of chaos, the power to endure making no sign, they are not available for the dramatist. These people who are moving quietly toward their destiny with the repose that is born of power hold the world together; the others furnish its entertainment, such as it is. What utter trash the latter are for the most part. We see this when we have

come to the end of the short lived sympathy the dramatist has been able to evoke; when sympathy collapses and gives place to admiration for the conjurer who has been able to keep the true state of the case so long from us.

With that horror of poverty that is peculiar to the newly rich, we demand that vice, when it comes before us, shall be well groomed and well gowned; and it is in this respect chiefly that Pinero's characters differ from those gathered from the slums. In one other respect they differ—in the lack of elemental force, the strength of conviction and of passion which in the slums creates tragedy. The absence of this force develops the form of drama that is neither comedy nor tragedy, but midway between, where, instead of a stage "dripping with gore" at the end, we find the characters trailing off into obscurity, where they hover like ghosts in the border land between the upper and the lower world.

Comedy and tragedy are twins; for the society that is strong enough to create havoc is also strong enough to laugh at it. As forces wane we get a society that is incapable of either tragedy or comedy in the best sense, whose misery is quite as much of a sham as its happiness. In Pinero's drama the sense aches for some final flare of spirit in Iris in the last act, when she sees that all is lost. Here is a chance for dramatic revenge that a woman of the slums would have made use of, but for Iris this is impossible.

We know that the forces that furnish initiative are not in her and have never been, and her tame acceptance of the end tells her whole story. It is here also that the power of the dramatist, his insight and his sense of values asserts itself. He handles the character with great deftness and delicacy, with great sympathy, too; but his analysis is as searching as an X-ray and as pitiless as doom; for art when it is genuine is as uncompromising as justice herself and far more logical than any creed or code of morals so far presented to us.

The Romance of an Old Fool.—By Roswell Field. William S. Lord, Chicago.

"The Romance of an Old Fool," by Roswell Field, published by William S. Lord, is a very attractive specimen of book making which serves to clothe the quaint and simple story of an elderly gentleman's devotion to the daughter of his early love. It is a brief story, briefly told, that leads the reader into quiet meadows and along country lanes, and serves to beguile a leisure hour when one wishes to flee the strenuous life.

Eugene Field's Favorite Poems.—By Ralph A. Lyon. William S. Lord, Chicago.

Eugene Field's favorite poems have been collected by Ralph A. Lyon and published in a neat volume, pocket size, by William S. Lord. They are Körner's "Battle Prayer," Wordsworth's "We Are Seven," Newman's "Lead, Kindly Light," Luther's "Hymn," Schiller's "The Diver," Horace's "Fons Bandusiae" and Burns' "Cottar's Saturday Night."

The Long Straight Road.—By George Horton. (Bowen Merrill Company.)

In "The Long Straight Road" Mr. Horton has tried to follow his ideals in novel writing, ideals developed through many years of study. He has sought to make his characters act and talk as people act and talk in life and to let them step out of the picture when they have played their parts and said their say. Although "The Long Straight Road" is not a purpose novel, still the lessons are obvious: the winning qualities of truth and moral courage and the beauty of old fashioned domestic virtue.

NEW BOOKS OF THE WEEK.

THE SHADOW OF THE CZAR. By John R. Carling. Illustrated. A story with a plot of the most engrossing character and many surprises. Boston: Little, Brown & Co.
MISS BELLADONNA. By Caroline Ticknor. Illustrated by L. J. Bridgman. A social satire. Boston: Little, Brown & Co.
THE MASTER OF APPELBY. By Francis Lynde. Illustrated by

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G. SCHIRMER, New York.

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QUARTET (No. 4) in E Minor, for Two Violins, Alto and Cello.

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PARADISE LOST: Oratorio for Solo, Chorus and Orchestra.

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HENRY WOLFSOHN, Manager.

T. de Thutstrup. The adventures of two gentlemen who loved one and the same lady. Indianapolis: Bowen, Merrill Company.
EMMA CALVE. Her artistic life. By A. Gallas. Illustrated. New York: R. H. Russell.
HOW TO STUDY LITERATURE. By Benjamin A. Heydrick. A guide to the intensive study of literary masterpieces. New York: Hinds & Noble.
HOW TO ATTRACT AND HOLD AN AUDIENCE. By J. Berg Esenwein. A popular treatise on the nature, preparation and delivery of public discourse. New York: Hinds & Noble.
SUTHERLAND'S CHRISTMAS. By H. B. K. An unusually interesting short story. Evanston, Ill.: William S. Lord.
OBSERVATIONS BY MR. DOOLEY. By F. P. Dunne. The latest "Dooley" book. New York: R. H. Russell.
EDGES. By Alice Woods. Illustrated by the author. Filled with bright talk, clever bits of philosophy and fresh, far seeing observations. Indianapolis: Bowen, Merrill Company.
LOVE SONNETS OF AN OFFICE BOY. By Samuel Ellsworth Kiser. Illustrated by John T. McCutcheon. Clever verses by a clever writer. Boston: Forbes & Co.
IN MERRY MOOD. By Nixon Waterman. A book of cheerful rhymes. Boston: Forbes & Co.
SYMPHONIES AND THEIR MEANING. By Philip H. Goepff. Philadelphia: J. B. Lippincott & Co.

ELLISON VAN HOOSE.

TWO important public concerts in New York in as many days is another proof of the standing of this excellent artist in the estimation of our leading conductors. On Sunday evening last he shared the honors with Van Rooy at the Wagner concert in the Metropolitan Opera House, and again on Tuesday night, when he sang with the Oratorio Society in Mendelssohn Hall. Following are extracts from the leading New York papers:

Mr. van Hoose's fine delivery of his music brought applause that required him to come forward several times to bow his thanks.—*New York Herald.*

The Prize Song was sung in clear, ringing tones by Ellison van Hoose.—*New York Sun.*

Ellison van Hoose, who has steadily risen in the appreciation of local concert goers, appeared to excellent advantage in the Prize Song.—*Times.*

Mr. van Hoose confirmed by his singing of the "Praeludium" that he is a tenor of rare charm.—*World.*

WITH THE ORATORIO SOCIETY.

Ellison van Hoose advances with visible strides vocally and musically. His really beautiful voice is discreetly handled and his work is so well polished that one is perhaps justified in believing him to be destined for highest fame. He has the oratorio tradition well in hand, and the authority and ease of all he does is absolutely refreshing.—*Evening Telegram.*

Mr. van Hoose's splendid voice rang out true and gratifying all evening.—*Tribune.*

Ellison van Hoose sang the tenor part excellently, giving due attention to the sentiment and enunciating the text clearly.—*Sun.*

Ellison van Hoose's pure tenor voice was at its best.—*World.*

Americans have in Mr. van Hoose a singer and an artist of whom they may be thoroughly proud. His delivery during the entire evening was fine.—*Press.*

Mr. van Hoose's fine delivery of his music brought applause that required him to come forward several times to bow his thanks.—*Herald.*

Mr. van Hoose sang "Be Thou Faithful Unto Death" so well as to win the heartiest applause.—*Evening Post.*

Of the unusually even and brilliant work of the American tenor, Ellison van Hoose, there would be plenty of delightful things to write had not they all been written before about this singer. He is such a relief to the variety of English or bleating tenor that one would welcome him gladly even if he were only half as good as he is.—*Journal-American.*

Barnum in Music.

A PITTSBURGH impresario advertises an orchestra from that city as "That famous seraphic band of dulcet charmers."

A CONCERT FOR CHARITY.

THE twelfth annual Thanksgiving concert for the benefit of St. Mark's Hospital, of New York, took place in Carnegie Hall last Saturday night. The audience, which was very large, was composed of the best elements of New York's population.

St. Mark's Hospital was founded March 7, 1890, and during its existence has proved a blessing to the poor. The institution is governed by broad, unsectarian principles, and its charitable work reaches the needy and sick of all creeds and nationalities and is dispensed impartially. It does not depend upon the support of any particular denomination, but relies for its maintenance upon the charitable, irrespective of race or creed. Once every year a concert is given for the benefit of the hospital. The concert committee consists of Dr. Carl Beck, chairman; D. McLean Shaw, treasurer, and Maximilian M. Ruttenau, secretary.

The concert Saturday night was successful from every point of view, the galaxy of talent enlisted being exceptional and the cash receipts very large.

The soloists were Miss Mary Münchhoff, soprano; Miss Marie Maurer, contralto; Anton Schott, tenor; Richard Burmeister, pianist, and Michael Banner, violinist. A specially assembled orchestra was conducted by Alfred Hertz, the newly imported conductor, who led his forces like a seasoned veteran and achieved excellent results.

The program was:

Overture, Rienzi.....	Wagner
Aria, Achilles.....	Bruch
Marie Maurer.	
Narrative of the Holy Grail (Lohengrin).....	Wagner
Anton Schott.	
Concerto Pathétique.....	Liszt
Richard Burmeister.	
Overture, Euryanthe.....	Weber
Concerto for violin.....	Mendelssohn
Michael Banner.	
Indian Bell Songs, Lakmé.....	Delibes
Marie Münchhoff.	
Overture, Tannhäuser.....	Wagner

It is not often that so many soloists appear in a concert, so the proper distribution of honors was not easy. Each one, however, deserves his or her meed of praise in this review, for the efforts of each received adequate recognition from the audience.

The singers—Miss Münchhoff, Miss Maurer and Mr. Schott—were in good voice and sang so effectively as to win encores. Richard Burmeister's playing of his own arrangement of Liszt's "Concerto Pathétique" was brilliant and finished. The orchestral support was so discreet and so helpful to the pianist that he could give free rein to his passion. The performance was altogether artistic and was enjoyed keenly. Mr. Burmeister was called back five or six times before he yielded to the demand for an encore.

Much interest was centered in the first appearance of Michael Banner since his return to New York after a long absence abroad. When he departed from these shores he was a petted prodigy, whose advanced violin playing had aroused amazement among the musical people of this country. On the eve of his departure this paper predicted that he would return a matured artist. This prophecy has come true. Banner's playing Saturday night aroused the utmost enthusiasm and received the stamp of approval. The violinist gave an extraordinary performance of the last two movements of Mendelssohn's Concerto. It did not take him long to show his mastery over the violin and his thorough comprehension of the work he essayed. It was a joy to listen to his pure intonation. His tone is large and noble. His technic is colossal, and the ease with which he overrides the most puzzling difficulties excites the envy of violinists. Mr. Banner took the Finale at reckless speed, yet he never slurred a note or made a false

skip; his runs came out distinctly. Mr. Banner's success was so great as to justify the prediction that whenever he plays again in New York he will be welcomed by a large audience.

BISBEE PIANO RECITAL.

MISS GENEVIEVE BISBEE gave a recital with decided success at Bethlehem, Pa., Friday evening, November 14, before a large and critical audience, in the Lehigh University Gymnasium. On Saturday afternoon a reception was given in Miss Bisbee's honor at the home of Prof. John L. Stuart. Following are a few of Miss Bisbee's press notices:

At 8 o'clock Miss Genevieve Bisbee opened her recital with a prelude, C sharp minor, by Rachmaninoff. She concluded amid applause. Miss Bisbee then played four delightful Chopin numbers—Prelude, Waltz, Nocturne, Berceuse—with charming expression and admirable technic.—*The Globe, Bethlehem, Pa., November, 1902.*

Success was won by Genevieve Bisbee at her concert in the Waldorf-Astoria last night. Miss Bisbee is a pupil of Leschetizky. Her playing is his in technic, but her own in its deep sympathy and fine expression. She showed merits distinctly above those of many women concert performers. Had she been hidden from view one might have mistaken her playing for that of a man, so powerful and precise was the work.—*New York Press.*

Miss Genevieve Bisbee, a talented resident pianist, gave a recital in the ball room of the Waldorf-Astoria Thursday evening, assisted by Mme. Flavie van den Hende, 'cellist; Oley Speaks, basso, and Miss Henrietta Weber, accompanist. From the program it will be seen that Miss Bisbee regards living composers as men who have some musical rights, and she is to be commended for her progressive musical tastes. Miss Bisbee not only remembered MacDowell, but also d'Albert, Grieg and Rachmaninoff, all of them very much alive today. She played these compositions in a wholesome, charming and thoroughly musicianly style. These compositions vary greatly in theme and expression, and Miss Bisbee's interpretations proved correct and most satisfying. Her playing is both strong and refined.—*Musical Courier.*

Miss Genevieve Bisbee's afternoon of music at the Casino Theatre proved a very delightful affair. An appreciative audience was present, almost filling the theatre. The program was varied and gave the artist a chance to show her capabilities in different directions. Equally pleasing were the limpid, liquid scales in the Schubert impromptu and Chopin waltzes. The clearness of theme and motif in the d'Albert Allemande and Gavotte, the delicacy of the "Norwegian Bridal Procession" and the perfect cantilena of the Liszt "Liebestraum." A certain virility in heavy chord passages, usually unlooked for in the feminine touch, gave additional charm to her interpretation. The reading of the Schubert Minuetto, B minor, from op. 78, given in response to an encore, was interesting, being both strong and graceful. Miss Bisbee also gave as an encore number the Chopin Waltz in D flat major, which Paderewski has made so famous.—*Newport Daily News.*

Worcester Musical Association.

THE annual meeting of Worcester County Musical Association's board of government will be held December 4. It is understood that Mr. Bent will decline a re-election as president. Col. Samuel E. Winslow will probably succeed Mr. Bent as president of the association. Colonel Winslow is one of the most enthusiastic members of the board of directors, and is looked upon by other members of the board of government as the most capable successor to Mr. Bent, who has been a very hard worker for the success of Worcester's music festivals.

It is understood that a few members of the board of government, whose terms of office expire this year, will decline to serve longer, and thus there will be the question of elections to fill those vacancies.

Trade Secrets.

THE *Mail and Express* reveals the following inside facts: "In New York many free seats are dispensed at the first appearance of foreign soloists; after that, unless the manager has an unprofitable contract on his hands, the attendance is usually left to take care of itself. But concert prices here are far more reasonable than in London, though not so cheap as in Germany."

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AMERICAN PRESS NOTICES.

New York World—"A fine bass voice."

Boston Transcript—"A very beautiful bass voice with brilliant high and rich low notes."

Boston Herald—"A strangely and impressively beautiful voice."

Brooklyn Eagle, Nov. 14, 1901—"Mr. Tew has in his voice an instrument of very wide range, of power and sweetness at will in any register chosen and his repertory is a wide one."

Ruffalo Express—"A beautiful voice of much power and sweetness, a temperament musical and poetic, a marvelous memory and an intuitive grasp of the inner meanings of his texts."

Minneapolis Tribune—"A young man of distinguished appearance, and a grace of manner inborn and natural, and he has a noble voice."

Musical People

NL. MOWER, of Auburn, Me., has been elected director of the Portland festival chorus. Mr. Mower is now the local director of four Western Maine festival choruses. On Monday evenings he directs the Lewiston and Auburn festival chorus; on Tuesday evenings the Mendelssohn Club, of Bath; on Wednesday evening he goes to Portland to meet the chorus of that city, and on Thursday evenings he holds the baton over the Brunswick festival chorus singers.

W. P. Hovey gave a recital at Lowell, Mass., November 12.

Mrs. E. Azalia Hackley gave a recital at Wilmington, Del., November 19.

A recital was given in the Dallas, Tex., Conservatory of Music November 15.

Pupils of Miss Sue Millhouser gave a recital at Blairsville, Pa., November 13.

November 24 a piano recital was given at the studio of Adolph Carpe, Pittsburg, Pa.

Arnold Lohmann, of Wilkesbarre, Pa., gave a violin recital in that city November 17.

Miss Grace Gray has been engaged as soprano soloist at Westminster Presbyterian Church, Detroit, Mich.

An organ recital was given by Prof. Isaac Farris at the First Methodist Church, Sedalia, Mo., November 13.

A soiree musicale was given at Ausable Forks November 18. The program was prepared under the direction of Miss Lafreniere.

The instrumental music at recent concerts in Helena, Mon., was furnished by Miss Kelly, Mrs. Estill, George M. Hays and S. C. McCurdy.

Marshall Pease will sing the tenor part in Barnby's "Rebecca," in December, at Imlay City, Mich., and Miss Tekla Farm will sing the soprano part.

Miss Menaul gave a concert at Albuquerque, N. M., November 14. Edward Thomas, Prof. Edward Blair and Miss Mabel Stevens Himoe also took part.

In the Michigan Conservatory of Music a pupils' string quartet has been started in the chamber music and ensemble classes, which are in charge of F. L. Abel.

A piano recital was given by Miss Ruby Marie Barribeau, assisted by Miss Dorothy Hebert, soprano, November 24, at Miss Barribeau's home studio, Detroit, Mich.

The following pupils of Miss Luger's music class gave a musical at Fargo, N. Dak., November 12: Miss Mary Haywood, Miss Florence Turner, Miss Mabel Bowers.

A musicale was given recently at the studio of Mrs. Emma Bruce, at Vernon, Cal., in honor of Charles Metcalfe, of Kinman, Ariz. The players were Miss Opal Piantkowski and Miss Natalie Metcalfe.

Haven White Lunn, of Holyoke, gave a piano recital in Association Hall in that city November 25. Mr. Lunn studied four years with Raif, the eminent Berlin teacher, and also studied for a time with Jedlitzka in the same city.

A musical was given at the residence of Dr. A. J. Lawrence, Fort Worth, Tex., recently, by Messrs. Hubbard, Wyatt, Irwin, Estes, Mrs. J. G. Morton, Miss Bessie Craig, Mrs. Edgar Momand, Miss Pearl Calhoun, Miss Etta Wilson, Miss Humphrey and Miss Bennet.

November 13, at Natick, Mass., Wellesley Hills society was treated to a talk on the patriotic music of all nations. Mrs. Bryant officiated and was assisted by Miss A. Shep-

herd and a double quartet of high school pupils. In this quartet Misses Hall and Sanborn, Misses Brown and Whitney, Messrs. Buckley and Cunningham, Bolles and Leach took part.

Samuel Bollinger, of San Francisco, Cal., was represented on the program of the piano recital given by Mrs. Ernest Lachmund early in November, at San Francisco, by two numbers, a barcarolle and a scherzo.

Mrs. Florence Lancaster Archer gave a song recital December 2, at the Schenley, Pittsburg, Pa. She was assisted by John Roberts, baritone; Henry Burke, violinist, and Henri Merck, cellist, both of the Pittsburg Orchestra, and E. J. Napier at the piano.

Simon Bissell, director of Curry Conservatory of Music, Pittsburg, Pa., is preparing a lecture, to be given for the benefit of advanced students, entitled "Musical Nomenclature: Its History and Helpfulness in Undertaking the Classics in Musical Literature."

K. Otto Stops, who has recently completed a course in organ music at the Royal Academy in London, gave a recital at St. John's Church, Waterbury, Conn., November 13. He was assisted by Edward Beach, vocalist, who was accompanied by William H. Miner, organist of St. John's.

The success of the first faculty concert of the Michigan Conservatory of Music makes welcome news of the announcement of the second, which is to be given December 4, in Detroit, Mich., by Alberto Jonás, Mrs. Elsa von Grave-Jonás, Maurice de Vries and Henri Ern.

The "Holy City" was sung by the choir of the Memorial Presbyterian Church, Troy, N. Y., Sunday evening, November 30. Miss Alice E. W. Ford is the soloist at this church. Among those who assisted the choir were the following from Cohoes: Mrs. Wm. Cogley, Mrs. Roy McCree, Miss Brehm and Miss Jones.

The second entertainment of the subscription course under the auspices of the Pennsylvania College of Music was given at Meadville, Pa., November 17. The piano numbers were all from the works of Beethoven, with the introductory and descriptive remarks by Dr. E. T. Bynum. The vocalists were Douglas Powell, director of the college, and Mrs. J. H. Montgomery, who assisted by special invitation.

One of the interesting events of the golden jubilee celebration of St. John's Cathedral, Cleveland, Ohio, was the sacred concert November 10, held in the cathedral. Tracy Huntington, organist, played Guilman's "Marche Triumphale" for the opening number, his other solos being Dubois' "St. Cecilia," and a selection by von Weber. Others who took part were Miss Ottilie Dillhoefer, John Green, Frank Frawley, Miss Gertrude D'Arcy, Miss Grace Probert, Mrs. J. H. Hoynes, Miss Rena Oviatt, Mrs. O. A. Treiber and Mrs. F. Howard.

The first program number of every afternoon and evening's performance during the Teachers' Bazaar at Buffalo, N. Y., during the week of November 23 consisted of an organ solo on the great Pan-American organ. A number of Buffalo's prominent organists were heard, according to the following schedule: Monday evening, Simon Fleischmann; Tuesday afternoon, Joseph Mischka; Tuesday evening, Andrew T. Webster; Wednesday afternoon, Miss Mary M. Howard; Wednesday evening, José Velasquez; Thursday afternoon, Emil R. Keuchen; Thursday evening, William J. Gomph; Friday afternoon, Bertram Forbes; Friday evening, Simon Fleischmann; Saturday, Miss Marie F. McConnell.

Female Pachmann.

MISS MARIE TEMPEST, who has withdrawn from the comic opera stage, appeared the other day in London in a recital with Madame Chaminade. One of the pieces she was to sing was Delibes' song, the "Filles de Cadix," but Miss Tempest, having forgotten the words of the third stanza, naively informed the audience of that fact, and proceeded to sing the second over again.

Musical Clubs

A CONCERT in commemoration of their tenth anniversary was given by the members of the Liederkranz Society at Liederkranz Hall, Jersey City Heights, on November 23. The soloists were Marie Maurer, John Bolze and William Xanton. Besides were a prologue by Miss Mann and operatic selections on the piano by August Fraemcke. The Yorkville Maennerchor, of New York, rendered several selections and the musical portion of the program was taken care of by the Philharmonic Orchestra, of New York. The Liederkranz Society has had a successful career ever since it was organized on October 29, 1892. It started with sixteen members, and to-day has seventy-five active members. Hugo Gruenwald was the society's first director and he prepared the members for their participation in the New York Saengerfest, held in 1893. He was succeeded as leader of the society by Messrs. Ebert and Graff. Ferdinand Ehlbeck was succeeded to the presidency by Charles R. Hartmann, who was followed by Alderman Henry Martin, Julius Meyer, W. Schneelock, Charles Spierling and Richard Landwehr, who is the present head of the society.

The St. Cecilia held a musical at San José, Cal., on November 21.

The Mendelssohn Music Club met at the home of the president, Mrs. A. N. Glancy, November 8, at Hutchinson, Kan.

Mr. and Mrs. H. R. Fling entertained the Music Club at their home, Oshkosh, Wis., November 13. Schubert was the composer studied.

Frederick Sydney Smith and Miss Winifred Williams gave a song recital before the Monday Afternoon Club, at Binghamton, N. Y., November 17.

"Children's songs" were the program of the second afternoon concert of the Fortnightly Musical Club at Association Hall, Cleveland, Ohio, November 18.

The music for the State Teachers' Association, which will hold a convention at Des Moines, Ia., in December, will be furnished by the Minnesingers of Cedar Falls.

A "German day" program, arranged by Mrs. Charles H. Bender, Mrs. Clay H. Hollister and Miss Grace Gorham, was given at the St. Cecilia meeting, Grand Rapids, Mich.

At the regular meeting of the Bar Harbor, Me., Choral Society on November 20, it was voted to accept the invitations recently extended to join in the work of the Maine Music Festival Association.

At a recent meeting of the Musical Coterie in Little Rock, Ark., Mrs. John Fletcher, president of the coterie, was assisted in receiving by her husband and the Misses Vance, Campbell and Gates, officers of the association.

At Le Roy, N. Y., on November 17, Mrs. Helen P. Gayton, Mrs. Ida L. Grumiaux, Mrs. Mary G. Ball, Mrs. Angie H. Lowe, Miss Lucinda Rawson, Miss Sara J. Cook and Miss Irene A. Merritt gave a program before the Woman's Club.

A new musical club has been organized in Biddeford, Me. It is named after the famous composer Verdi. The following officers have been elected: President, Arthur Cartier; secretary, Napoleon Girouard; treasurer, Edward Reny; director, Arthur Painchaud.

An attractive program was arranged for the sacred concert at the Unitarian Church at San José, Cal., November 16. It was given by the Laurel Quintet Club, composed of the following: Mrs. Hillman Smith, Miss Nella

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Rogers, Miss Carrie Foster-McLellan, M. L. Lawrence, J. M. Reynolds and Miss Minnie Alice Tuck, assisted by Henri Bettman.

The Springfield (Ohio) Musical Club met with Mr. Keet recently at his studio. There was a large attendance of members. The program was of Scandinavian music. Three new members were admitted to the club.

The Fortnightly Club, of Warren, Pa., met with Leroy B. Campbell in November. The program was under the direction of Miss Irene Taylor and Mrs. Willis Cowan, the selections being limited to American composers.

Miss Hedenberg, Miss Medley, Mrs. Ed. Smith, Miss Teale, Mr. McInnis, Grace Talcott Duysing, Miss Pfeiffer, Miss Barnes, Miss Ashmun and Mrs. Knight gave the program of the Fortnightly Club at St. Joseph, Mo., November 17.

The soloists for the Mozart Club performance of Haydn's "Creation," at Carnegie Music Hall, November 25, were Mrs. Mamie Hissem de Moss, of New York; Edwin H. Douglass, of Cleveland, and Herbert Witherspoon, of New York.

November 17 the regular meeting of the Matinee Musical was held at Duluth, Minn., and the music of Hungary and Bohemia was studied. The program was arranged by Mrs. Wilson G. Crosby and Mrs. J. A. Stephenson. Mrs. F. G. Bradbury played the accompaniments.

A sacred concert was given by the Teutonia Singing Society in Jersey City, N. J., November 16. The soloists were Fräulein Louise Bartels and Philip Heck. Professor Ecker furnished the orchestral music. The singing of the society was under the direction of Adolf Thuleke. "Sonabend in Hochgebirge" (L. Liebe) and "Heil! Lustiger Ritt" (W. Sturm) were sung by the Maennerchor.

A local composition of more than ordinary importance will be sung by the Rubinstein Club, of Cleveland, Ohio, at its first concert early in January. It is by the well known musician, organist and composer, James H. Rogers, and is a setting of Charles Kingsley's dramatic and tragic poem "The Three Fishers." Another composition in which the club is taking especial interest just now is "The Birth of the Opal," to which there will be a cello obligato by Mr. Heydler.

An event of especial interest in the history of the Matinee Musicale of Indianapolis, Ind., was the celebration of its twenty-fifth anniversary, November 19. The Musicale was founded in November, 1877, when Mrs. A. G. Cox, still a member, invited a number of her friends to study musical history with her. The society's charter members were Mrs. Cox, Mrs. Frederick Baggs, Mrs. U. J. Hammond, Mrs. M. H. Spades, Mrs. W. C. Lynn, Mrs. C. H. Hasselman, Mrs. Clara Eddy, Mrs. W. H. Morrison and Miss Emma Ridenour. Of these, Mrs. Cox, Mrs. Spades, Mrs. Morrison, Mrs. Lynn and Miss Ridenour still belong to it. Mrs. A. M. Robertson became the Musicale's president in 1883, and since then has served continuously in that capacity, with the exception of two years. The meeting on the 19th took the form of a recital by George Hamlin, of Chicago.

The Houston, Tex., Post gives the following as a partial list of the musical clubs of that city: The Houston Quartet Society, the Women's Choral Club, the Houston Philharmonic Society, the Houston Symphony Club, the Saenger-

bund, the Frohsenn, the High School Glee Club, the Y. M. C. A. Glee Club, the Houston Octet, Imperial Quartet and the Houston Orchestra. These are all associations of amateur musicians. The Houston Quartet Society in its third year has thirty-three active members and 200 associate members. Their board of directors is as follows: D. D. Bryan, president; F. L. Miller, vice president; J. H. Taylor, secretary; A. J. Bottom, treasurer; L. Ilfrey, librarian; H. F. MacGregor, Ward D. Hume, John Charles Harris, Fred F. Dexter, musical director; Henry C. Breaker, accompanist. The Women's Choral Club has an active membership of fifty and the list of associates numbers sixty-nine. The directory of the club is as follows: Mrs. Wille Hutcheson, president; Mrs. William Hinds Kirkland, vice president; Miss Cherry Robb, secretary; Miss Ena Robb, treasurer; Mrs. H. F. MacGregor, librarian; Mrs. E. B. Parker, musical directress, and Mrs. George Bruce, accompanist. Mrs. M. C. Culpepper, Mrs. J. O. Ross and Miss Cora Root are also members of the board. The Houston Philharmonic Society is a chorus of mixed voices, having an active membership of sixty-three. It is officered as follows: Dr. Murray, president; Miss Bessie Hughes, recording secretary; A. Hicks, corresponding secretary; W. Biggs, treasurer; Miss Edna Ratcliffe, librarian; F. F. Dexter, musical director. Directors, S. R. Pickens, Mr. Daly, Mrs. J. W. Maxcy. The Houston Symphony Club was organized in November, 1900. It has twenty-five active and four honorary members and is officered as follows: Frank L. Miller, president; Miss Grace Lindenberg, vice president; Arthur Skelly, secretary; Sam Fant, treasurer; Harry Swinford, librarian; Prof. Emil Lindenberg, musical director. The Houston Saengerbund numbers twenty-five singing members and 190 associates. The officers are: L. Gus Mueller, president; Vincent Juenger, vice president; Maurice Fischer, secretary; H. Herman, treasurer. There are twenty-five pieces in the Houston Orchestra, and its officers are: Simon Priester, president; J. F. Wood, secretary and treasurer; musical director, Benjamin Schram; assistant director, Ernest Hale; Ed Randolph, librarian; executive board, C. L. Bradley, C. Updike, A. Elgin and H. G. Swinford. The High School Philharmonic is an ambitious little coterie of young instrumentalists and its officers are: Moody Dawson, director; Carrie Priester, librarian; Mabel Lipper, treasurer. Fred Clemens is president of the Y. M. C. A. Glee Club, which numbers now between twenty-five and thirty members. L. Ilfrey is vice president, M. D. Carlisle secretary, and Lindsay Dunn treasurer. This body of young musicians is studying industriously by a quite thorough method under the able direction of Mr. Kincaide, secretary of the Houston Y. M. C. A.

The Reynolds Trio.

THE Sisters Reynolds, violin and cello players, with Mary Umstead, pianist, have established a trio which they have named the "Reynolds Trio," and which has played at some prominent affairs with much success. On the 14th the trio gave a program at the residence of Mrs. Christian Herter, of Madison avenue. On the second Sunday of November the sisters played at the special musical service at the Baptist Church of the Epiphany and will also play at the Thanksgiving service.

BURROWES KINDERGARTEN METHOD.

THE Burrowes Musical Kindergarten method, which attracted such wide attention at the Put-in-Bay meeting of the National Music Teachers' Association last July, is about to be introduced in Brooklyn by Mrs. C. W. Greene, and in New York by Mrs. Greene and F. W. Riesberg. The demonstration by children from six to ten years of age at that meeting made a pronounced effect, resulting in investigation and establishing consequent interest by those inquiring.

The method starts pupils from six to twelve years of age, so that dull children become musicians, who would prove absolute failures under ordinary methods.

Bright children advance with an ease and rapidity which no ordinary teacher can equal. Unimaginative children become musicians who would be mere machines if taught by older methods. Sensitive children whose nervous organism would never withstand the fatigue and discouragement of ordinary teaching do the work with ease. No piano is needed at home for the first term.

THE MUSICAL COURIER, in its review of the national convention of music teachers, last summer, said:

The Burrowes Musical Kindergarten method was a revelation to most of the teachers present, and also to THE MUSICAL COURIER representative. Four children went through a series of exercises in a manner altogether astonishing. Any child named any note played, or any series of tones, wrote on the blackboard notes played on the piano, by ear; told the time of pieces played, and sang some of their instructive melodies, songs which taught something. The children ranged from six to ten years of age. This was one of the most interesting hours of the entire convention, and opened the eyes of many teachers to successful, interesting music teaching for children.

For further information call on or address Mrs. C. W. Greene or F. W. Riesberg, 954 Eighth avenue, near Fifty-sixth street, New York; Brooklyn branch, 464 Fifty-fifth street.

ONLY AMERICAN SONGS.

THE Townsend H. Fellows Company will give a series of Sunday night concerts at Carnegie Hall, beginning January 4. Kaltenborn and his popular orchestra have been secured for the series, and only the best artists will be asked to assist him. There is much in the plan of these concerts never before attempted. Only American singers will be engaged, and the songs are to be sung in English. They will be popular ballad concerts; songs that touch the heart, sung in the mother tongue by the best talent, and with prices that will make the concerts possible for all.

Warren R. Hedden, prominent as a concert organist, has been engaged for the organ, and other equally good names will be announced from time to time. Both Mr. Fellows and his partner, L. B. Wymper, have strong prejudices in favor of American singers, and feel that too often foreigners are engaged simply for their names. On the books of their exchange are singers prominent in concert and opera work, but in selecting the soloists for these Sunday evening concerts their choice will not be exclusively confined to them. All artistic American singers will be considered, and the success of these concerts will be their highest aim.



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Boston Music Notes.



Boston, Mass., November 29, 1902.

SOME of Miss Pauline Woltmann's concert dates are:
December 1 and 2, Boston Symphony Hall, Henschel Requiem.

December 5, Sanders' Theatre, Cambridge, private concert given by the Choral Art Society and Symphony Orchestra.

December 16, Rossini's "Stabat Mater," with the Brockton Choral Society and members of Symphony Orchestra.

December 19, concert of Choral Art Society, Boston, in Trinity Church.

December 26, "The Messiah," in Worcester, Mass.

January 5, concert in Brockton, Mass.

January 26, Halifax, N. S.

In addition to the above Miss Woltmann is booking dates for spring festivals.

Miss Jessie Davis will be the assisting pianist at a first chamber concert by the Hoffman String Quartet, which is to be given in Steinert Hall Wednesday evening.

Next Tuesday afternoon in Steinert Hall George Hamlin will give his recital of Richard Strauss' songs. He will be assisted by Mr. Schumann, horn player of the Symphony Orchestra.

Mme. Caroline Gardner Clarke gave a charming musical Tuesday at her home on Beacon street, at which the young violinist Richard Kay made his Boston debut. Others on the program were Mrs. M. L. Longley, Miss Laura Hawkins and the hostess. Mr. Kay is very young, but has met with much success in London and other places. He is an American and received his training on this side of the Atlantic.

These artists appeared at the concert of the Longy Club this week: G. Longy, oboe; A. Marquarre, flute; P. Metzger, clarinet; A. Debuchy, bassoon; A. Hackebarth, horn, and Heinrich Gebhardt, pianist (the foregoing being the regular members of the club), and also Messrs. Lenom, Vannini, Helleberg and Kloeppel as assisting artists.

L. C. Elson lectured in Cambridge on Tuesday on "Seven Centuries of English Song."

Much interest is manifested in the second recital to be given by Raoul Pugno, the French pianist, on Thursday afternoon, December 4, at Chickering Hall. He will play a program of unusual scope.

At the eighty-eighth regular season of the Handel and Haydn Society, "Paradise Lost," by Theodore Dubois, the well known French composer, will have its first hearing in this country. The work has been sung in Paris and other cities in France many times, and has been received

with much favor. "The Messiah" will be the regular Christmas offering, with two performances, the first on Sunday, December 21, in Symphony Hall, with the following soloists: Miss Helen Henschel, Mrs. Ernestine Fish, Glenn Hall and Joseph Baernstein.

For the second "Messiah" performance on Christmas night, in Symphony Hall, the following are engaged: Miss Anita Rio, Mrs. Helen A. Hunt, Ion Jackson, L. B. Merrill.

At the Easter concert Handel's work, "Israel in Egypt," will be given for the first time in twelve years.

The Mascagni Opera Company will appear for the last time in this city at Symphony Hall on Sunday evening.

At Chickering Hall on Monday evening, at the concert of the Kneisel Quartet, Frederic Lamond, pianist, will assist.

The success which attended the debut of Kocian in this city last week is to be followed by a matinee appearance of this artist at Symphony Hall next Saturday. Kocian will again have the assistance of Miss Julie Geyer, solo pianist, and Franz Spindler, accompanist.

At the first concert of the MacDowell Club, December 3, at Pilgrim Hall, Beacon street, Mrs. Minnie Little Longley and Miss Janet Spencer will give a concert program, assisted by Frederick Mahn.

A musical will be given next Tuesday evening at the Colonial Club, Dorchester, by Mrs. Florence Pierron Hartmann, soprano, assisted by Miss Alice E. Hamilton, L. D. Scriven and Herman Hartmann.

The Salem Oratorio Society presentation of "Arminius" will be at Cadet Hall, Salem, Thursday evening, December 11.

One note of interest to the Cecilia Society in its coming concert of December 2 is that it marks the twenty-fifth anniversary of F. A. Shove's connection with the chorus. He was secretary for a number of years.

Sousa and his great band will give a series of concerts in this city during the week beginning Sunday, December 7.

The program for Felix Fox's piano recital in Steinert Hall on December 11 will be the César Franck Prelude, Fugue and Variations; Sonata, Liszt; "Super flumina Babylonis," Ch. V. Alkan; Theme and Variations, C. Chevillard; Barcarolle, I. Philipp; Prelude, F. Blumenfeld; two Etudes, Chopin.

Leon van Vliet, violoncellist and teacher of that instrument, has removed to a studio in Boylston street.

At the studio of Benedict J. Fitz Gerald, Cambridge, Wednesday evening there was a novel and interesting lecture recital devoted entirely to composers born in November. A paper of Mr. Fitz Gerald's was read by Mr. Doyle. Miss Regina Fitz Gerald and Miss Christina Buckley assisted Mr. Fitz Gerald in making the affair a success. Composers represented were Bellini, Tausig,

Paderewski, Borodine, Nevin, Ries, Spontini, Donizetti, Geraldsohn and Rubinstein. The special feature of the evening was the rendition of Mr. Fitz Gerald's songs, as also two new piano compositions.

The second of Carl Behr's concerts, which will be given on the evening of December 13, in Brookline, will be largely devoted to Wagner, with particular reference to "Parsifal," about the Bayreuth presentation of which remarks will be made by the Rev. Thomas van Ness, who saw that drama last summer. The musical part of the program will be performed by the Behr Quintet, assisted by members of the American Germania Orchestra, with vocal numbers by Miss Harriet Amsden and Archibald Willis.

The series of concerts by Mascagni at the Symphony Hall have been largely attended and most successful. On Thanksgiving afternoon the Mascagni company gave a concert in Mechanics' Hall for the benefit of a local charity. At the Symphony Hall concerts the programs were miscellaneous as to the first part, "Cavalleria Rusticana" constituting the second half of every program. The cast was as follows: Santuzza, Signora Farneti; Lola, Signora de Filippi; Lucia, Signora del Parto; Turiddu, Sig. Schiavazzi; Alfio, Signor Ballati.

On December 5 the Mascagni company will appear in Portland, Me.

The program for the rehearsal and concert of the Boston Symphony Orchestra November 28 and 29 was:

Overture to the opera, Der Rubin.....d'Albert
Fantaisie in F minor.....Schubert-Mottl
Ein Märchen.....Suk
Symphony No. 2.....Schumann

DOUGLAS LANE.

DOUGLAS LANE continues busy, singing at concerts, teaching, as soloist at St. Paul's, &c. He has just returned from a concert trip through New York and Pennsylvania, and has booked engagements with the Teacher's Institute at Dushore, Pa., December 31, and a reception at Masonic Temple, December 2. He also has a concert in Port Richmond, Staten Island, December 16. Here are two interesting press notices:

Mr. Lane sang yesterday and today and was received with appreciative enthusiasm. He has a fine voice and excellent method.—Buffalo Express.

The singing of Mr. Lane, the basso, of New York, drew expressions of general appreciation and enjoyment from all quarters, and his recall was well deserved.—Columbus (Ga.) Enquirer.

Maud Kennedy's Success.

MAUD KENNEDY, the brilliant coloratura soprano, pupil of Mme. Cappiani, will sing at a musical at the Hotel Majestic, December 8, for the Countess Sampini, who holds a conference there that evening. December 9, at the reception of the Manuscript Society, in the Carnegie Hall parlors, Miss Kennedy will sing again; namely, the Polacca from Thomas's "Mignon" and the Shadow Dance from Meyerbeer's "Dinorah." Many visitors to Atlantic City will recall Miss Kennedy's success there with Sousa last August.

LILLIAN LITTLEHALES ON TOUR.

LILLIAN LITTLEHALES, the cellist, who was abroad for two years, is en tour with Bertha Bucklin, violinist, and Mrs. E. Choate, pianist, the trio being booked for Buffalo, Syracuse, Cleveland, Painesville (Ohio), Jamestown and elsewhere.

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Mr. Satte was recalled five times and his reception was exceptionally cordial.—New York American and Journal.

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WHAT'S THE DIFFERENCE?

LONDON, NOVEMBER 14, 1902.

Editor Musical Courier:

I AM sending you the enclosed, which otherwise perhaps you may not see. For many years I have, when in Europe, read with pleasure the musical criticisms of the *Daily News* of London, because they were breezy and newsy, and were free from the conventionalities of British criticism, which seems to consist mainly of the critic's personal feelings and ailments. But I perceive from the signature that there has been a change in the *Daily News* critic, and I note that he is now prejudiced against American writers and people.

Perhaps it may comfort my countrymen when I say that although I have only just now been in London a fortnight or so, I have noted many ludicrous mistakes in his writings. I do not, of course, refer to matters of opinion, but to sheer ignorance of known facts. For example, on November 1 he surprised Londoners with the *Daily News* that Hervey's "On the March" was "written for the recent Worcester Festival." It was, of course, produced at Cardiff. The blunder was repeated on November 3, so that it was not a mere slip. Then on November 4 we were told that the Sunday Concert Society could not make a profit on Sunday concerts, and an elaborate argument was built up on this fallacy. The exact profit earned by these concerts last year was announced in the *Daily News* itself. Then on November 5, with a huge portrait of Dr. Saint-Saëns, the *News* writer says "at the London Festival of last year he made his first appearance here as

a pianist." The writer, "E. A. B." whoever he may be, has evidently never even heard of the Monday Popular Concerts. It would weary you to continue, and indeed whenever I refer the subject to my London musical friends, they always say, with a laugh: "Well, you recollect the Paderewski affair at the Chappell benefit," which, however, so far as I can gather, refers to the same man's writings in another paper. But whatever his pretensions, or his ignorance, I resent his reference in a paper of the rank the *Daily News* once held to your truly representative American musical paper in the insolent terms I enclose. I may add that I have written to the London editor to the same effect, and enclosing my name, I beg to sign myself

A TRAVELING AMERICAN.

VON DAMECK PLAYS.

SOME press notices succeeding the von Dameck playing last week are as follows:

Of the soloists, the violinist von Dameck quite won the palm. He is an artist by the grace of God.—*Brooklyn Freie Presse*.

A well earned, even enormous success was von Dameck's, following his playing of a Mendelssohn solo piece. What he played showed not only a grand technic, but artistic conception as well.—*New York Herald*.

Herr von Dameck especially was rewarded with lively applause for his finished violin playing.—*New York Staats Zeitung*.

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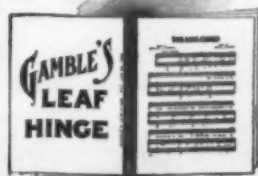
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